

## THE ART-JOURNAL.



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## MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

## PART V.

OR the adequate perception and enjoyment of plastic Art, the warmest sensibility and imagination are demanded. Howsoever grand or imposing the work, unless the influences of its suggestiveness are met, nay, anticipated, by the sympathetic receptivity of a kindred spirit, the marble warms not into life, nor glows with the revelation of inner being. The fire of genius is sustained only by the conditions under which it burst into flame, as the presence of the elements supporting its original existence are indispensable to its appreciation in others. Hence the mind of a great artist so frequently fails in eliciting the response it challenges and demands, the reciprocity between it and that of the spectator so rarely reaching that compactness of affinity by which each in the other views himself.

Bearing in mind that the abstract character of Flaxman's Art aimed at the realisation of sentiment rather than the reproduction of the minutiae of nature, we are prepared to understand his belief that, where an artist awakens in the spectator emotions similar to those prompting the conception of his work, he has reached far nearer the heights of Art's ideal than where, by a microscopic facsimilitude, he deludes our senses into the belief of reality. The painful wrinklings of Dow appear doubly puerile beside the force of Reynolds, as the dulness of superficial elaboration must ever suffer by contrast with the living presence of sweeping breadth. The models of Flaxman, as exponents of mind, are frequently preferable to his marbles. His execution in the clay is, in every way, so subordinate to mental expression, that all sensations of material and finish are lost in the soul-felt utterances it embodies.

Notwithstanding Flaxman's choice of

Christian over Classic subjects, his models and marbles possess a quality belonging to Greek rather than to Gothic Art. Greek Art is always grand by itself, whilst Gothic sculpture appears but as a portion of surrounding forms into which it had been interwoven as an element of the entire composition, possessing but little independent existence apart from the whole to which it pertains, and felt to best advantage when in combination with its originally intended surrounding adjuncts of architectural and pictorial expression. Flaxman's works not only admit of this isolation, but benefit by it, and it is our sense of this completeness within themselves that so greatly enhances the enjoyment their appreciation yields. As an element of design wherein painting, sculpture, and architecture combine to the production of one united whole, Flaxman's models were not intended, but were produced as the expression of individual feeling depending on the sympathy of recognition for their effect, rather than as parts of more complicated creations, wherein the genius of the sister Arts work in apportioned combination to the accomplishment of a preconcerted result. Hence, in no way to be viewed as the detached fragments of a more comprehensive purport, and holding allegiance to other minds as auxiliaries to the expression of the sentiment they embody, his works are perfect in themselves; their self-dependent existence being as visibly manifest, as the feelings they convey are past misinterpretation or doubt. His group of Michael and Satan, at Petworth, requires no surroundings to exhibit its powerful conception and refinement of ideal beauty. The forcible embodiments of the poetical passages of the Bible attached to his numerous mural memorials, scattered throughout the country in lasting remembrance of the individuals and the deeds they commemorate, need not groined canopy or fretted

The bas-reliefs enriching Flaxman's mortuary erections may, mainly, be divided into four classes, viz.:—

1. *The Ideal*, wherein the forms and images introduced are of a purely imaginative element, though purporting an intended signification of the individual commemorated, as seen in his works at Milton, Lewisham, Gloucester, &c.

2. *The Typical*, in which some event or incident—scriptural or otherwise—is exemplified, illustrative of the qualities of the deceased, as in the monument to Mr. Bosanquet at Leyton, where the parable of the Good Samaritan furnishes the subject of the design, as the type of qualities prominent in his character.

3. *The Historic*, showing the person commemorated in the performance of certain acts, identifying his career or position, as in the tablet to Sir William Jones, at Oxford, compiling his digest of Indian Law; also that to the Rev. John Clowes at Manchester, and the memorial to Sir Isaac Pocock at Cookham, representing the circumstance of his death, which occurred suddenly in a boat on the Thames, when he expired in the arms of his niece before the bank could be reached.

4. *The Domestic*, wherein the deceased, or his survivors, or both, appear as the principal features of the design. Of this class many examples occur.

Allegory was rarely used by Flaxman, although in some of his larger, more triumphal compositions, as seen in St. Paul's and Westminster Abbey, it is sometimes employed.

The bas-relief representing Sir William Jones compiling a digest of Hindoo and Mohammedan Law is part of a monument erected to his memory in the chapel of University College, Oxford. The subject of the design records his great labour while holding the appointment of Judge to the Supreme Court of Judicature at Fort William, Bengal. This distinguished lawyer and linguist, \* feeling in the discharge of his judicial duties how greatly the holder of that office must be at the mercy of the native pundits, or doctors, who interpreted the laws in that fort, determined on acquiring a knowledge of Sanscrit—the original language of India, and in which the laws and ordinances of that country were written—in order to secure the more direct administration of the native code. After four years' study of this tongue Sir William commenced his laborious task, the completion of which rendered the

most lasting service to his country, and gave an undying honour to his name. Of this circumstance Flaxman has happily availed himself, and in the monument has represented an occurrence of historic truth

\* This group was executed in marble for the late Earl of Egremont, one of the most intelligent patrons of the time; but was not taken to Petworth until after the decease of the artist in December, 1826. The model was exhibited in the Royal Academy, 1822. The following inscription was placed on the pedestal by its noble owner:—

"This group was executed by John Flaxman, R.A.P.S., a man who presented the most striking example of the pre-eminence of the mental over the corporeal faculties of

(1) Royal Academy Professor of Sculpture.

human nature, in the union of the most tender frame with the strongest energy of character, with the most exalted sentiments of honour, with a heart actuated by universal benevolence, and with a sublimity of genius of which this work remains a splendid monument, hardly surpassed by the most celebrated productions of ancient times, and certainly by none of his own."

\* Sir William Jones was master, more or less, of twenty-eight languages.



sustained by actual personages intimately connected with the individual commemorated. The composition is rich, varied, and explicit. Sir William is seated, and in the act of writing from the dictation of a Mohammedan doctor, who, sitting on the ground in the Oriental fashion, reads from the book resting on his knees. To the right of the latter figure are two Hindoos deliberating on the words of their brother pundit. The varieties of national character introduced are well distinguished, the European, Hindoo, and Mohammedan type being vividly rendered. The face and figure of the learned writer betoken the high intelligence of the original, and the attitude and expression of the native doctors exhibit all the peculiarities special to their race. The different portions of the design compose together with great felicity. The central half-veiled figure of the Mohammedan is very striking, and contrasts effectively with the English costume of the judge, and the semi-nude Hindoo at the extreme right of the composition. The palm-trees on the left have a topographical value, and by their variety of lines enrich the background in the neighbourhood of the principal figure. This relief, by its purely historic character, possesses a singular interest in the list of the sculptor's works. Other memorials of a similar kind there are by him, but none so slightly idealised and so circumstantial. In addition to this work, Oxford possessed another monument to Sir William Jones, by Flaxman, in St. Mary's Church, both of which were erected by his lady. The Honourable East India Company also commissioned him to execute for India a memorial of the distinguished services Sir William had rendered our Eastern Empire. The model for the work here engraved appeared in the Royal Academy Exhibition of 1797, the finished marble being there exhibited in 1801, with several other works by Flaxman, among which was his sketch for a colossal statue of Britannia Triumphant, proposed for erection on Greenwich Hill.

The work 'Charity,' here engraved, is one of Flaxman's most important reliefs. It was commissioned by Lord Yarborough, and forms the principal part of a memorial erected in Campsall Church, Yorkshire, to certain members of his family, representing in alto-relief two female figures distributing alms to a group of mendicant poor. These six recipients of the ladies' bounty comprise illustrations of the varying stages of life's career from helpless infancy to the second childhood of tottering senility. In the centre of the group is a mother carrying a child; at her side, anxiously watching the coin placed in her hand, is her son. On his right, in a manly form of middle age, is seen his father, looking up in grateful acknowledgment to the two ladies, who stand on a raised step or platform. On the left of the mother is an old man leaning upon a staff, whose flowing beard and aged form bespeak him as the grandfather of her children; and further still, on

the same side, is another figure, who, with clasped hands, blesses the mercy that has brought them aid. The intention of the design is happily rendered by a composition at once learned and effective. The characteristics of each individual are forcibly expressed, and the lines and quantities of the work arranged with power and subtlety. On each side, within the pilasters bounding the relief, are the main upright lines of the

outstretched hand, extending into the centre of the composition, places in the open palm of the mother the dole she has to bestow. Their costume, idealised from that of the period, is well adapted for sculpturesque arrangement, and in the lower part of the nearer figure is a breadth of treatment most valuable in the effect of the whole. The sentiment characterising this work is in keeping with that of Flaxman's finest memorials, and may best be gathered from the inscription on the cornice, accompanied by the emblems of Faith and Hope: "Blessed are they who consider the poor." The devotional feeling herein expressed by these emblems, and the design below, so well illustrating the beauty of that first and greatest of all virtues—Charity—combine to render the entire work a fitting tribute of affectionate regard to those whose lives bore daily testimony to the acts and aspirations here embodied.

This subject must have presented peculiar attractions to Flaxman, as one wherein his sympathies were ever warmly enlisted, consideration for the poor being an unvarying trait in his character. His charities, though silent and unseen, were heartfelt and innumerable. On this point, as on others, referring to the conduct of his daily life, I am enabled to offer the testimony of the late Mr. E. H. Baily, R.A., who, when speaking to me of his former master, stated "that for whatever he had become in Art he was indebted to Flaxman, who was, without exception, the best master, and the most thoroughly kind man living. His good offices were of that class which shunned publicity and display. Before going from home it was his frequent practice to provide himself with a quantity of small coin for distribution as alms among the poor throughout his walks." But beyond such points of personal interest, Mr. Baily's words must command attention, for, having been engaged in Flaxman's studio many years, he was enabled to speak with certainty upon much relating to his master. He differed "from those who thought his style was founded on that of Banks, but believed it to be purely original, and that in versatility of invention he surpassed any

sculptor that had ever lived. His tastes led him to the cultivation of sacred and devotional subjects in preference to those of a Classic character, though of the latter he made, when young, many designs and models. His works uniformly manifest the purest feeling and elevation of thought, and reflect the earnest simplicity of the man. As a sculptor he stood at the head of modern Art; even in comparison with Mi-

chael Angelo, was, in certain respects, Flaxman the finer artist of the two. He sought not for wealth, but only the opportunities of pursuing his Art, frequently denying himself to visitors of rank and title rather than be intruded upon in his studies. He not only sought to avoid the option of accepting commissions, but often, when requested to execute busts, would refer the individual to Chantrey, whom he



MONUMENT TO MRS. KNIGHT.  
From a Photograph by Mr. Nicholls, Cambridge.

composition, the more central portions exhibiting a variety of forms, which, whilst expressive of the design, conduce to a greater richness of surface than is generally found in Flaxman's works. The difficulty of treating a number of standing figures, without a repetition of upright forms, is obviated by the oblique lines caused by the right foot of the mother being raised to



MONUMENT TO SIR WILLIAM JONES.  
From a Photograph by Messrs. Hill and Saunders, Oxford.

the level on which the two ladies stand, and the parallelism otherwise resulting from the lines of the husband's figure and the falling folds of the wife's dress, is prevented by the introduction of the rounded forms of the boy's nude figure, further strengthened by the dog at the extreme base of the group. The aspect of the ladies is unaffected and simple. The one rests her arm on the shoulder of the other, whose

said could not only do them well, but had plenty of time to attend to them." In this latter advice Flaxman was not only consulting his own feelings, but the interest of his patrons; for it is not difficult to understand how, with his tendency to the imaginative and ideal, further heightened by the atmosphere of poetic feeling enveloping his happiest creations, the realistic nature of portraiture, involving as it does the rendering of personal individuality, and embodiment of qualities his perception may have but dimly recognised, must have been, at the least, distasteful to him. His busts, of which he executed but few, are far from supporting the rank of his other works, and in no way approach the powerful realisation of form and character seen in the heads of Chantrey.

Of Flaxman's powers as an artist and his character as a man I am tempted to quote from Mr. Weekes's "Prize Treatise on the Fine Arts Section of the Great Exhibition of 1851," wherein he exhaustively epitomises these points of the subject. Speaking of Banks and Flaxman, he says, "The latter immortal man was unfortunately too weak, bodily, to add even a fair share of the powers of the hand to the splendid conceptions which emanated from his mind; he is safe, however; for while the sublime and imaginative, the beautiful and pathetic, are valued in Art, the name of Flaxman will never perish. Pure as is the style of his works, his character as a man was equally pure; while what he has left us in Art may be quoted as instances of the highest purposes aimed at, and in a great manner accomplished, his example as a man will also be quoted as an instance of the union of the finest moral and religious with the highest intellectual qualities; and as showing the heightening effect which the association with noble ideas, the contemplation and study of the sublime and beautiful, has upon us. His days were spent in illustrating in marble those parables of Scripture which inculcate good-will and charity, and which he so loved; and when his mind was thoroughly imbued with their power and beauty, he went forth in the evening among the poor and needy, to illustrate in another way the lessons he had learned from them, and which his pro-

fession had taught him the more to reverence. Were an argument wanting to prove the worth of the Arts as teachers of mankind, or that their tendency is in every way good, the life of Flaxman might serve to give a strong, indeed an almost unanswerable one."

Prominent among the list of works exhibiting the devotional feeling and spirituality of form exemplifying the genius of Flaxman, is that erected to Mrs. Knight, in Milton Church, near Cambridge. Here, as in the relief at Gloucester, the spirit of the

representation of substance, and whether viewed as a whole or in parts, presents the most ideal refinement. Though with the foot yet touching the earth, the action of rising to soar away is beautifully suggested, to which effect the lines of the drapery, by exhibiting rather than concealing the forms beneath, largely contribute. In the church at Croydon, lamentably destroyed by fire some months past, was a *replica* of this monument,\* though differing in one respect. To the upper figure Flaxman had there given wings, which, while marking its character and intention in the group, distinguished it from the individuality suggested in the lower form. Such a modification of the work was probably suggested to him, as many friends of the deceased lady whose monument is at Milton felt the expression of the conception would have been more vividly apparent had the upper figure been so treated. Such a supposition is favoured by the relative date of the two works, that at Milton having been erected about 1802, the group at Croydon not being placed until about 1810.

In other instances Flaxman is seen to have similarly repeated himself. The sitting and reading figure at Leyton,† occurs as part of a composition at Ledbury, and in Broom Church it is also reproduced with but a slight difference in the action of the head. This, however, involves no reflection on Flaxman's originality of invention, his powers in such respect being beyond all question. But it not unfrequently occurs that a striking composition already erected is again voluntarily selected, from among others in the artist's studio, by persons in quest of such memorials, the re-erection of which, either

in the whole or in part, lays the designer open to the charge of copying himself. With men of inferior powers, and to whom the production of a design is a matter of difficulty, the recommendation of a previously erected work is not an uncommon practice. This remark cannot apply to *artists*, but to individuals with whom the supply of monumental erections is a trade. A story is current in



CHARITY.  
From a Photograph by Mr. Walker, Doncaster.

deceased, invested with the form of humanity, is rising from the tomb, and conducted heavenward by an angelic visitant. The conception is one he has frequently adopted as embodying the highest aspirations of Christian belief. For the purpose of such memorials it would be difficult to select an idea more in general keeping with the feeling prompting them, or better calculated to assist the teachings they enunciate in the mute, yet speaking, marble. The figure here seen as rising from the tomb is rather the embodiment of spirit than the

\* Of which, fortunately, I made a sketch whilst yet perfect.

† Engraved in this Journal for November last.

London studios of a monument-maker whose powers of invention were not of the highest order, being one day called on to suggest a fitting subject as the design for a deceased gentleman. His inquiries as to the life and acts of the individual it was thus proposed to honour resulting in showing that benevolence was a prominent trait in his character, he requested his assistant to "reach down the 'Pelican' pattern!" This needs no comment.

"Instruct the Ignorant" is an alto-relief of one of Flaxman's designs illustrative of "The Acts of Mercy," and erected to the memory of E. Balme, Esq. The group, as here seen, consists of three figures, an aged man, a youth, and a young female. In the centre is the old man holding a book upon his knees, from which, with his hand raised as in earnest demonstration, he reads to the girl and youth, both of whom are attentively and affectionately listening. The point whereon centres the interest of the design is very forcibly expressed, as the lines of the composition are focussed thereat also. The eagerly inquiring action of the girlish form is charmingly rendered, as is that of the youth, who, whilst listening to the words of their instructor, seeks to follow him in the perusal of the open page.

Instances of Flaxman's self-control under circumstances of considerable annoyance, arising from the want of better general information as to the several stages through which works of sculpture have to pass, are numerous enough, though we have not room now to offer any. It may, however, be well here to remark, that the time necessary to the completion of the sculptor's work is such that few, unacquainted with the various processes involved therein, have any idea of the many stages through which it passes; the more general notion being that the sculptor, provided with a block of marble, and guided only by some vague mental image of the subject he proposes to embody, works away with hammer and chisel until the finished group, glowing in all the beauty of form and purity of material, passes from his hands. The stages incidental to the sketch in clay, of modelling the design in that material, whereby it receives its every impress of the artist's own hand and touch; its being moulded for a cast in plaster, from which, as a source of measurement, the block of marble is drilled and pointed as a guide to the rough-hewer to remove only so much as shall leave it but generally shaped for the more skilful carver, who, after copying carefully the forms and surface of the plaster cast, leaves it for the artist's own more careful finish and heightening touches of expression and refinement, are processes with which the general public are unacquainted. Hence it is not surprising whilst the admirers, nay, even owners, of such works are ignorant of the mode of their production, that others who sometimes place commissions in an artist's hands may think him tardy, if not negligent, in their execution, and frequently anticipate the finish of the coming work before the completion of the clay model. Under such circumstances the sculptor receives not infrequent visits of inspective inquiry, the result of which will be highly disappointing to the visitor if unaware of the time and labour consumed in such productions, and who, if indifferent as to the mode of exhibiting whatever degree of disappointment the incompleteness suggests, may express himself in terms which a better knowledge of the subject would show to be hasty and premature.

## SELECTED PICTURES.

FROM THE COLLECTION OF H. J. BETTS, ESQ.,  
PRESTON HALL, KENT.

ORLANDO AND THE WRESTLERS.

*As you Like it, Act i. Scene 2.*

D. Maclise, R.A., Painter. C. W. Sharpe, Engraver.

THIS picture, when exhibited at the Royal Academy in 1855, was one of the great attractions of the gallery; and no painter of our time possesses qualifications better adapted to the representation of such a subject than Mr. Maclise, its tone being so thoroughly dramatic. Referring to the description of the painting as printed in the Academy catalogue, it is stated that the scene is a lawn before the usurping duke's palace: the characters introduced, from the left to the right of the spectator, are Dennis (a servant), Oliver, Charles (the duke's wrestler), Le Beau (a courtier), Duke Frederick, Celia, Rosalind, Touchstone (a clown), Orlando, Adam, with lords and attendants. Just before the struggle commences, the two cousins, Celia and Rosalind, have tried to dissuade Orlando from engaging in a contest with the powerful opponent before him. To this he replies:—

*Orlando.* I beseech you, furnish me not with your hard thoughts, wherein I confess myself much guilty, to deny so fair and excellent ladies anything. But let you fair eyes and gentle wishes go with me to my trial; wherein, if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do myself no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place which may be better supplied when I have made it empty.

*Rosalind.* The little strength I have, I would it were with you.

*Celia.* And mine to eke out hers.

In the drama this conversation does not take place in the presence of the duke and his personal attendants, but the artist made it the text of his picture by way of elucidation.

No very great amount of observation is requisite to see that every prominent character introduced on the scene of action has been thoughtfully and carefully studied. In the stalwart wrestler we have the type, save in contour and expression of face, of the old Roman gladiator. A formidable opponent the fellow must prove to the slim and graceful figure of Orlando, who stands watching him with clasped hands and eager eye, as if measuring the strength of his adversary. By the side of Orlando sits Touchstone, the clown, smiling at Charles in the most ridiculous manner. A capital impersonation is this knight of the cap and bells. The usurping duke is one who, in the matter of bone, sinew, and muscle, seems more fitted to enter the arena with his wrestler than the young and unknown son of his enemy, Sir Rowland de Bois, on whom his notice is fixed, as if in wonder at the daring of the boy. At his left hand are the two figures that give the picture all its sunshine, to speak metaphorically, not artistically. Rosalind and Celia are noble-looking maidens, sweet in facial expression, and elegantly grouped together. The result of the contest is evidently no small matter of interest with both, though Rosalind may be specially concerned in its issue, as the story of the drama reveals before it closes.

The arrangement of the principal figures is most skilful and artistic. The scene is placed on the canvas with remarkable power; the costumes and all the accessories are painted with most elaborate nicety. The picture, as we stated when it was exhibited, is "one of the best achievements of our school."

SOCIETY OF PAINTERS IN  
WATER COLOURS.

SIXTH WINTER EXHIBITION.

THE present collection of "Sketches and Studies" sustains almost, as a matter of course, the credit of its five immediate predecessors. Indeed, in one sense, the works are too good, that is, they are too much elaborated as pictures and have too little of the bold, brilliant dash of "sketches," the suggestiveness of first ideas, or the tentative care to be expected from "studies." These drawings, in fact, are too drowsy; they are made expressly for exhibition: not taken from the portfolio just as they came from immediate contact with nature, but doctored and manufactured in the studio. There seems a growing danger that this Winter Exhibition shall lose its distinctive character and original intent. There certainly would have been more of interest, instruction, and novelty in the present collection, had the members adhered with greater rigour to the distinctive plan of a Winter Exhibition for sketches and a Spring Exhibition for finished drawings. Yet perhaps it is ungrateful to cavil at a collection so eminently choice.

Figure subjects are scarcely so numerous as heretofore; certainly they are less prominent than in the spring. This was to be expected. Yet the visitor soon discovers that the gallery is under no small obligations to Lamont, Lundgren, Shields, and Walter Goodall, not to mention names prominent of yore upon these walls. Mr. Topham sends the "sketch" of a well known subject, "The Spanish Letter Writer;" it has the power and nationality of Phillip. John Gilbert is grandly garrulous in facile lines and plenteous blots: "The Battle of the Standard" is a subject in which Da Vinci triumphed, but in the great Italian composition the forms were well defined and the breadth of the masses was saved from confusion; which is more than can be said for the composition of our clever English artist. Mr. Gilbert is more himself in a congenial study of historic character; "Cardinal Wolsey"—"observe, he's moody!" The artist commonly reads character truly, and delineates its salient points with purpose and power. Mr. Burton exhibits two masterly "studies from life;" or "drawings," in the sense in which the term is applied to the "original drawings" of the old masters. The forms are marked with precision of pencil, and nature is impressed with thought; there is grandeur in the intent, as in the studies of the old Italian masters; these qualities are rare in modern Art. The productions of Mr. Burne Jones show the influence of historic schools under a widely different aspect. This artist's works are mediaeval and archaic. Some people account them spiritual, simply, we presume, because they are not natural, and the bodies have not true anatomical developments. This painter's "studies for decoration" are alike structurally weak: he has but a faint and confused idea of what mural decorations really were in the hands of the great Italians. It is a pity, too, that Mr. Jones almost invariably provokes a smile just when he means to be most serious. That mystic composition which he calls "The First Marriage," would appear to unhallowed sense "the angels' game of blind man's buff!"

Young artists and newly-elected members thrive specially in this winter season. Seldom, for example, has Mr. Shields been seen in brighter light. He has a mission, a vocation—he paints in the cause of humanity; his pictures awaken to sympathy. Very charming for pathos and earnestness of entreaty are the little children portrayed by this artist, as witness, "Let me go with you, Mother?" The heads are nicely modelled and rounded, and painted with much delicacy. The figures of Mr. W. Goodall are proverbial for refinement; there is, however, about them a sameness and want of individuality. Mr. Smallfield exhibits heads both broadly marked in character and subtle in line of features. Mr. Watson, often prolific, is for once abstemious; but his single effort,



C. W. SHARPE, SCULPT

D. MACLISE, R.A. PINXT

ORLANDO AND THE WRESTLER,—“AS YOU LIKE IT.”

FROM THE PICTURE IN THE COLLECTION OF E. L. BETTS, ESQ. PRESTON HALL, KENT.



'Morning,' a little child standing in a cot, is capital as a thought and study. The artist is never at a loss for an idea. Mr. Lundgren contributes six works marked by usual power and colour. Mr. Lamont, each recurring exhibition, justifies the wisdom of his election, of which at first we entertained doubts. His style is fast losing its conventionality and monotony, and his subjects are gaining wider range. 'The Sexton's Story' has truth and simplicity; the light which lies on the horizon carries imagination to lands beyond the sexton's grave. Mr. Johnson is another fortunate acquisition to the society; there is style and grace in the 'Sketch of a Girl's Head.' We have formerly remarked on the points of contact between this artist and the French School. We must not forget to add that Mr. Walker is casting off the eccentricities of his second manner; his picture reconciles opacity with atmosphere, and a certain uncouthness in the forms with beauty in the final pictorial result.

It were impossible within our limits to notice one-tenth part of the landscapes which a visitor to the gallery would desire to remember. We can do little more than enumerate those which possess novelty or special attraction. Mr. Richardson goes out of his beaten track by the surrender of colour for charcoal, a material which continental schools turn to more account than our own. He at once brings into play the resources of his material; his two drawings show facility of touch, power of hand, and grand suggestive shadow. Mr. Holland is one of the very few artists who have courage to present the contents of his sketching portfolio without dressing-up. Some of his subjects are slight to excess, little more than a first washing in of colour. Mr. Naftel is prolific but not progressive; he produces too much. Messrs. Whittaker, Davidson, and Dodgson rely on previous position won. Whittaker for Welsh moorland is unrivalled; his execution and colours are broken and dusky as stones, earth, and herbage in the field of nature can be, only he will do well to pronounce his forms with greater sharpness and decision. Davidson presents thirteen products—the number would seem to preclude any great deliberation or study: in the delicate pencilling, however, of branches and foliage he is almost without rival. Mr. Boyce, as a matter of course, is peculiar, yet has he a poet's eye, though eccentric in its vision. Mr. Newton, too, finds it difficult to surrender himself to simplicity: his study, however, in a beech wood, if a little forced in light and violent in colour, is truly a study: the drawing strives after accuracy, and the branching of the beech trees and the detail of the foliage are exquisite. Mr. A. Hunt's sketches still want firmness: the artist relies too much on motive and expression, forgetting that nature is silent poetry, and cannot speak without form. Mr. Andrews is doing too much; one alone of his eight frames contains sixteen illustrations of 'British Fisheries,' which look far too like the specimen cards issued by commercial houses. Mr. Read has a brilliant drawing, 'The Tomb of Rubens,' consonant with the great colourist of Antwerp. 'The Acropolis of Athens,' by Carl Haag, is, the reader will be sure, effective and clever; when the writer, however, was on the spot, he could not see all that the artist has shown for the sake of display. The Temple of Minerva which crowns the rock, though present, would scarcely be visible from the point of view chosen. Mr. Duncan has a truly poetic scene on the shore of Ryde: there is intention and pictorial purpose in every detail. Mr. G. Fripp presents several studies, among which 'Cutting Rushes' on the Thames is supreme in tenderness, quietude, and truth. Mr. S. P. Jackson has made great advance: 'Hulks on the Hamoaze' has sunlight, brilliancy, and power. Mr. Powell among young associates specially justifies his election; there is not a more true and downright study in the gallery than that of 'The Mad Stream.' Mr. T. Danby maintains the high name won by his father, and proves the wisdom of his allegiance to water-colours in this gallery rather than to more ambitious aspirations in oils within the Royal Academy. The 'Plain of Aber Dovey' is unsurpassed for subtlety and delicacy in tone and colour. The cattle disease seems not to

have swept off any of the favourite models of Mr. Brittan Willis: he is even encouraged to approach life-size in his studies: a licence permitted to few save Landsber and Paul Potter. The cattle and horses of Mr. Basil Bradley, a newly elected candidate, bring to animal painting, which is apt to degenerate into mere colour and texture of coat, some aspect of novelty. The treatment of this painter is bold, and his pictures are among the many indications that the old society into which he is elected has the promise of novel development in the future.

INSTITUTE  
OF  
PAINTERS IN WATER COLOURS.  
WINTER EXHIBITION.

THIS capital collection of sketches and studies is marked by the characteristics we naturally expect from the recognised capabilities of the members. The gallery, known for many years as that of the New Water Colour Society, has always maintained a distinctive difference from the collection of the elder association. This younger society, now attained to even a venerable age, includes in its ranks artists whom we always feel an interest in meeting in public exhibition. In the present collection may be marked for special merit studies or mature works by Guido Bach, Wehnert, C. Green, Deane, C. Werner, Skinner Prout, Kilburne, Linton, Luson Thomas, Emily Farmer, &c.

Guido Bach, who made somewhat of a sensation on his first entrance in the gallery, fully justifies the expectations of his friends. This artist's most pretentious effort 'Joy and Sorrow,' falls not short of a success. The style, as a matter of course, is academic and allied to historic schools; the grouping of the figures is happy, the whole composition has symmetry and balance: the drapery, too, is well cast. The execution, which is sketchy, the artist would seem intentionally to keep short of that completion which distinguishes a first or general idea from a picture. There are, however, other works in the gallery proving that Guido Bach has the power to render flesh in its texture and tenderness. Among ambitious but not successful efforts, one of the most conspicuous is a romantic scene painted by Mr. Warren, the venerable President of the Institute. Mr. Bouvier also remains faithful to a certain impossible and high-flown ideal. His figures may be sworn to as the gayest and prettiest butterflies in the gallery, always graceful, even to a beauty that verges on debility. A romantic classicism is the languishing thought of this painter: nature flies from his studio. Much more accordant to the prevailing naturalistic school are Mr. Bouvier's studies made in the face of nature—of street-scenes and time-worn buildings. Mr. Tidey contributes figures in black and white, graceful in attitude, though deficient in realistic vigour. Seldom, at least of late years, has Mr. Wehnert exhibited works so remarkable either for number or quality. Two scenes from the *Taming of the Shrew* are commendable for colour, action, and point in the telling of the story. Mr. Wehnert's dramatic reading of a scene in the life of George Fox, the Quaker, is over-enacted: and the colour is ashy and poor.

Mr. Joplin we fear is going to the bad: the more the pity, remembering the artist's promise. A painter thus gifted should have some sense of responsibility, he might even aspire to a mission. Mr. Joplin, on the contrary, would appear systematically to trifle with his art. What possibly, to use the mildest term, can be more frivolous than the picture of a girl who displays on her head the "latest thing out" in hats and chignons? Mr. Joplin, however, even in this unworthy work, proves himself a colourist in a key peculiar to himself and the Japanese! With Mr. Joplin we come to an end of the extravagances for which this gallery has long been too notorious. C. Werner's 'Armoury' is capital for colour, realism, and relative keeping

throughout the composition. Louis Haghe has a drawing which, if in quality far from his best, has sufficient importance in its theme—the investiture of Louis Philippe with the order of the Garter: the picture is executed as a commission from the Queen.

Several of the members, the painters of figures, especially those newly elected, give promise of better days for the Institute. Mr. Linton, favourably known in other galleries, is certainly an acquisition. There is always purpose, intention, and precision in his drawings, and the taint of mediævalism is generally not more than sufficient to impart to his works interest and spice of eccentricity. Mr. Kilburne, whose works we have welcomed, increases in power: he exhibits figures vigorous as studies, also sketches of coast-scenes which show that his eye is open to the truth and variety which abide in nature. Of Luson Thomas we have usually the pleasure of speaking in approbation. Specially may be commended a pretty picture of a fair dainty Puritan, in placid meditation, quiet and content. The scene is very full of daylight. The drawings of C. Green justify all we ever said in their praise: yet sometimes this artist attempts, as in the 'Town Crier,' more than he can quite carry out. Yet, in situations presenting less difficulty, his drawings show observation of character, and no small amount of technical knowledge. Mr. C. Green is a true student worthy of reward. Of Mr. Charles Cattermole, notwithstanding his cleverness and facility, we have always had misgivings chequered by hopes. His works prove that he has never mastered the figure, and that he places reliance on effect, colour, and animated composition. So far he succeeds; further study is needed before a higher position can be won. We must not omit a word of warmest encouragement to Miss Emily Farmer. At one time there was a fear that this artist's pictures might become merely smooth, pretty, and colourless. She now exhibits a head, a veritable study from life, lovely, vigorous, and true. If she continue to make this direct appeal to nature, her style will free itself from the shortcomings and deficiencies which hitherto have been its limits and defects.

The landscape-drawings do not materially depart from the styles habitual to the gallery. Mr. Rowbotham perpetuates his prescriptive romances from southern latitudes, poetic but unreal. Mr. Telbin, as scene-painter, bursts into still brighter blaze of colour; the artist is brilliant even beyond the limits of eastern and southern latitudes. Mr. Vacher has but one receipt and colour, and thus he harps upon one string of monotonous sentiment, set to a pitch of pale sandy yellow. This cannot be accepted as a complete summary of the poetry of eastern lands. Mr. Leitch is another artist who often repeats a favourite effect, yet is he always impressive and imaginative, though possibly sometimes a little conventional. Mr. Mole continues placid; would that he could suffer some convulsion in nature to shake him from his tame propriety. Mr. Bennett has forsaken land for water; he is rather washy and formless in his new element. Cattle by Mr. Beavis are put with power upon paper, and the sheep of Mr. Shalders are, as of yore, shaggy and true to the quietism of the sheepish nature.

The visitor comes, as by surprise, upon some few students of nature; thus D'Egville, Hine, Deane, Philp, and Skinner Prout, attain to the beauty and poetry, because they do not overstep the modesty, of nature. Some of these artists indulge in sentiment, and abide, as perhaps they are entitled to do when exhibiting only sketches, into generalised intention. But for the most part it may be said that these painters seek after truth, and are content with simplicity; hence their productions come often as an unconscious protest against the works of senior members addicted to stilted and conventional styles.

[The opening of these and other "winter" picture galleries, to which we have already directed attention, is a boon to those whose vocations compel them to remain in London during the dreariest season of the year. They are the harbingers, so to speak, of the more important gatherings to which the spring gives birth.]

### FRESCOES IN THE SANTA MARIA NOVELLA AT FLORENCE.

SOME months since a notice was given in the *Art-Journal* of a very important series of photographic plates from the works of Benozzo Gozzoli in the Campo Santo at Pisa. Of these reproductions we spoke as a triumph of the art, for the conditions under which they were taken must have been very embarrassing even to the most skilful photographer. If the Campo Santo presented vexatious difficulties, what is to be said of the ceiling of the Spanish Chapel in the Santa Maria Novella at Florence? for it is of the frescoes of Taddeo Gaddi and Simone Memmi which we have now to speak. From these works we have seen fragmentary sketches of particular figures and select groups; but it has been left to the enterprise of a provincial publishing house to introduce them into this country in their entirety. To Messrs. Mansell and Son, of Gloucester, then, is due much honour for having given us a great work which is in these times more highly appreciable than it would have been at any period since the death of the painters; for the works of the early Florentine artists fell into disrepute after the rise of Masaccio, the morning star of modern art—he who in his works, long after his premature decease, preached the study of Greek art and the abandonment of the formulae set up by the Giotteschi. The expense of such an undertaking, together with the uncertain prospect of a remunerative return in England alone, would have deterred even the most enthusiastic speculators from such an enterprise, a circumstance which enhances the merit of the photographer for producing versions of works which to artists will be invaluable, and to collectors indispensable.

Like some others of the most famous of the continental churches, the building of that of Santa Maria Novella was accomplished only by intervals of labour extending through many centuries. It was begun in 1221; the architects were three brothers of the monastery, and pupils, or imitators, of Arnolfo di Lapo. The facade, which is inlaid with different coloured marbles, was finished only in 1470, according to a design furnished by Alberti, and at the expense of a citizen named Giovanni Rucellai. The beauty and proportions of the interior are such as to have drawn from Michael Angelo the warmest eulogiums. It has three naves, the vaulting of which is so designed as to create an artificial perspective, that gives the appearance of space much greater than the reality. On entering the church by the principal door and turning to the right, we find the first of the numerous chapels contained within the building. It was decorated by Santi di Tito: the subject is the Annunciation—the last picture he ever painted. Of these chapels there are not less than twenty or twenty-one, and the artists who, at different times, have been employed in their adornment are men whose names shine forth in undimmed lustre on the page of Art-history—as Cimabue, Giotto, Orcagna, Brunellesco, Bufalmacco, Filippo Lippi, Lorenzo Lippi, Ghiberti, Ghirlandaio, Michael Angelo, Bronzino, Masaccio, Volterrano, Allori, and a long list of others of minor repute.

The famous 'Capella degli Spagnoli,' which had been painted by Taddeo Gaddi and Simone Memmi, was so called from having been ceded, in 1566, to the Spaniards then resident in Florence; some employed officially about the Court, others commercially in the city. The two artists above named were followers of Giotto. Gaddi was his favourite pupil, and for softness of execution and colour, his paintings have been preferred to those of his master. Memmi worked at Pisa, and assisted Giotto when the latter was at Avignon. He also is supposed to have been a pupil of the great master of the day. Of Memmi less is known than of Gaddi: the latter is believed to have died in 1359, at the age of sixty-three. To turn at once to their works, the subjects on the ceiling of the Cappelone are Christ walking on the Water, the Resurrection, the Ascension, and the Descent of the Holy Spirit. The trian-

gular space occupied by the first of these subjects is filled principally by the ship, tossed by the violence of the waves. The sail is distended by the winds, which are represented by flying figures. On the right appears the Saviour, who extends his hand to St. Peter. The next subject is better adapted to the space at the disposal of the artist than the other. The tomb is in the centre, watched by two angels; the guard is sunk in a deep sleep; above, Christ is seen rising; and on the right and left are represented incidents in immediate connection with the Resurrection—the appearance of our Lord to the Magdalene and the arrival of the three Marys at the tomb. The Ascension, again, is admirably suited to the space in which it is contained. The Saviour rises amid a halo of light, and surrounded by companies of angels; while below, the Virgin is seen seated, having on each side of her apostles worshipping. At each extremity of this assemblage is an angel. In the last of the four subjects, the Virgin, accompanied by the apostles, is in an open gallery, while below are groups of men variously costumed. The Holy Spirit descends in the form of a dove. These frescoes have been so often and so rapturously described by writers well qualified to appreciate them, that nothing now can be said in their praise that has not been already recorded. In the fresco on the west side is St. Thomas Aquinas enthroned, and having the prophets and evangelists ranged on each side of him. At the feet of the saint are the heretics, Arius, Sabellius, and Averrhoes; above are figures representing the virtues. The lower part of this fresco presents fourteen figures impersonating virtues and sciences, and at the feet of each sits one who has been eminent in that particular science or virtue with which he is here associated. This fresco is so distributed as to require for its satisfactory representation not less than nineteen photographic plates.

The east wall was painted by Memmi, his subject being the Church Militant and Triumphant. In this fresco he introduced the duomo of Florence, or, as the natives delight to call it, 'Il tempio di S. Maria del Fiore'; and among the figure aggroupments the portraits of his contemporaries, of some of whom the names have not come down to us. The Pope represented is Benedict XI, and the Cardinal, Niccola Albertini da Prato; and he complimented the Dominicans by representing them as dogs driving away the wolves (the heretics) that destroyed the flocks of the Church. Cimabue is pictured in white, wearing the close-fitting capote of the time, and near him is Memmi, the painter himself. There are portraits of Arnolfo di Lapo, and Count Guido Novello. Petrarch, too, is present, and Laura is not forgotten: she wears a dress ornamented with violets.

On the north side Memmi painted the Crucifixion, which is given in five photographic plates. The first shows the procession to Golgotha issuing from the gates of Jerusalem. In the centre of the throng the Saviour is seen bearing the cross. He is followed by the three Marys, and turns, looking at his mother in deprecation of her grief. The Jewish and Roman officers and authorities are on horseback, and Roman soldiers on foot precede and follow Christ. The beloved disciple is immediately behind the Marys. Another print shows the Saviour on the cross attended by angels, and in a right section the impenitent thief tormented by a devil while dying, while on the other side he whose sins are forgiven is departing with a smile on his features, and angels are in attendance to bear his soul to paradise.

Of these plates there are, we think, upwards of forty, but the space into which we compress this notice of them would be insufficient to do justice to one only. From the names given above of the artists who have worked in the Santa Maria Novella it will at once be seen that this church contains material for early Art-history not to be found in any other sacred edifice of Italy.

The publication of these photographs does valuable service not only to painting, but its literature, and it is earnestly to be hoped that Messrs. Mansell will reap a reward adequate to the spirit they have shown in the cause of ancient Art.

### E. M. WARD'S MURAL PAINTINGS IN THE HOUSES OF PARLIAMENT.

THE completed execution of the two sets of mural paintings in the passages leading to the Houses of Lords and Commons respectively, must be regarded as a very important epoch in the story of the decoration of the Palace at Westminster. We have watched from the beginning the progress of these works, and have described, both in detail and partially, from time to time, the processes, widely different (fresco and stereochrome), according to which they have been worked out. The latter process—called otherwise the water-glass method—is that which Herr Kaulbach pursued in his famous works in the new museum at Berlin. Mr. MacLise was the first who adopted the water-glass method in the Royal Gallery, after having visited Berlin, and satisfied himself, from the appearance of Herr Kaulbach's pictures, that they held forth a promise of permanence. The result, however, is the failure of stereochrome, not only in London, but also in Berlin. The adoption of this system was resorted to in consequence of the utter destruction of the frescoes in the Poets' Hall. Both methods have had a fair trial, but thus far both have failed as means of mural embellishment in our public buildings. The conclusion of Mr. Ward's labours, in so far as the corridor is concerned, and the necessary reparations effected by him, remove the matter from the field of speculation, and we reiterate the question of twenty years ago—What is now to be done? In the passage to the House of Lords, the embellishment of which was very fittingly confided to Mr. Cope, all the panels have been in their places for some time. For the three blank spaces in the other corridor which contains Mr. Ward's work, the pictures are finished, but they have not yet been fixed, as it is considered expedient that they should wait the application of some means to be devised with a view to their future security.

The subjects which have been painted by Mr. Ward to complete the series, are—'William and Mary in the Banqueting House at Whitehall receiving the Crown from the Lords and Commons'; 'The Acquittal of the Seven Bishops'; and 'Monk signing a Declaration for a Free Parliament.' Thus, it will be seen, that the programme laid down by the Royal Commission has been faithfully observed. The titles are here given according to the order of their execution. Some of the subjects were open to treatment in twenty different ways, and in the hands of many artists, for the sake of a comprehensive narrative, the effect might have been enfeebled by vapid distribution. In each of these pictures, however, we recognise at once the knowledge of a master exercised very decidedly in that most bewildering discretion—the determination as to what should be omitted. Thus we find in each an essay of almost sculpturesque severity, inculcating the lesson of simplicity, the last excellence at which we arrive, in everything. It will thus be understood that nothing has been received that does not open a chapter of our history—political, ecclesiastical, social.

Of the three, perhaps the William and Mary passage was the least tractable; but the artist has imported into the subject a touching sentiment, in the emotion of Mary as she listens to the law officer of the crown, who, in reading the formal resolution of the Parliament, details those errors of her father which justified his deposition. This picture we have before described. The text on which Mr. Ward has mainly relied for his incident and material, occurs in a letter written by Lady Cavendish, the daughter of the excellent Lady Russell, a very young woman, being then only sixteen years of age. It runs thus:—"When the Lords and Commons had agreed upon what power to give the king and what to take away from him, the particulars of which I cannot tell you (she means the Bill of Rights), my Lord Halifax, who is chairman, went to the Banqueting House, and in a short speech desired them, in the name of the Lords, to

accept the crown. The Prince of Orange answered in a few words, the Princess made curtseys. They say when they named her father's faults, she looked down as if she were troubled."

In 'The Acquittal of the Bishops,' Mr. Ward has, we think, chosen the most telling point of the trial, that is, their retirement from the courts, which were then, and until within half a century from the present time, at the extremity of Westminster Hall, a certain portion of the space having been partitioned off. The prominent figure is that of Sancroft, Archbishop of Canterbury, who is followed by the Bishops of Ely, St. Asaphs, Bath and Wells, and the others. Beyond the principal groups appears a portion of the crowd that hailed the announcement of the acquittal with acclamations so loud as to reach the ear of the king at Whitehall. On the right, one of King James's soldiers kneels reverentially to receive the blessing of one of the prelates, and beyond him is a Jesuit evidently disappointed at the issue. The last-named figure is the embodiment of malignity and cunning; he represents pointedly and powerfully the character of the party that would have persecuted these conscientious men to the bitter end. On the other side a lady, a person of the upper rank of society, presents her child, for whom she prays a blessing. It were impossible to concentrate within a space so limited an account more allusive and comprehensive of any event so important as the acquittal of the Bishops. It has been Mr. Ward's good fortune to conceive impersonations perfectly appropriate, and to have endowed each with language strictly and amply descriptive of the event in which they enact respectively their parts.

The picture which has been the last painted, and which completes the set for the corridor of the House of Commons, presented to the artist a field much more circumscribed than that of either of the two other subjects. The simple act of signing the document is therefore all that the subject affords; it lies, indeed, within such narrow confines, that any presentation of circumstances allusive to antecedent would, in this case, have been a sacrifice of historical propriety to the vagueness of allegorical expression.

It is a remarkable circumstance that no English writer notices this momentous incident in a manner available to the painter. Mr. Ward has, for his leading material, been compelled to refer to M. Guizot's work—*Monk : Chute de la République, et Rétablissement de la Monarchie en Angleterre*—in which the following passage occurs. "On the evening of the 10th (February, 1660), a certain number of Monk's officers called upon him, and told him that the parliament, after having dishonoured them in the eyes of the country, only wished to sacrifice them to the army of Lambert, and that it was time to break with a party which, in employing them in their service, had taken away all their best friends, without having been able to replace them. Monk appeared to hesitate, or perhaps did really hesitate, to decide so quickly. . . . He, however, gave orders for the troops to march towards the city, that officers of rank should be sent early in the morning to Whitehall, and during the night he prepared a letter to parliament, to be read on the morrow. The officers whom he had summoned signed the document after him."

We see, accordingly, Monk seated at a table, in the act of signing the declaration; near him are two officers, one wearing a corslet, the other equipped in a demi-suit of plate armour, both about to sign after him. On the other side of the table, and facing the spectator, stands a man of a character more calculating and reflective; he debates anxiously within himself the issues of the step he is called upon to take, and others are rapidly discussing the consequences of committing themselves to such a measure. The artist has seized every telling motive presented to him, and has set forth the occurrence with a vigour and precision which renders this work, according to our judgment, the most substantive and forcible of the series to which it belongs.

When the frescoes were begun in the corridors, every reasonable precaution was taken to secure them from the fate of the frescoes in the

Poets' Hall. They were painted on slate slabs, to which were attached frameworks of gun-metal, for the support of the lath and plaster necessary for the preparation of the surface to receive the picture. These panels are placed in the wall so as to avoid contiguity with the masonry, between which and the back of the slab a circulation of air is procured by means of apertures. These measures were clearly intended to preserve the pictures against the effects of damp, and from the situation of the corridors, and the temperature generally maintained in them, it is impossible to believe that they have suffered from this cause. The injuries, therefore, which they have sustained must be attributable to some other source of mischief. It is by no means unreasonable to suppose that the frescoes in the upper Waiting-Room have been destroyed by damp, since every winter the walls, under certain conditions of the atmosphere, stream with moisture. It is, moreover, remarkable, that the pictures which have suffered most are on outer walls. If, therefore, we consider these and other circumstances affecting the works respectively, we are led to conclude that the mischief to both sets of pictures arises from different causes. In the upper room the sudden changes of our climate produce the ordinary results on every occasion of a rapid rise of the temperature. The moisture of a warmer atmosphere from without is condensed on the cold walls of the Poets' Hall, a circumstance which could not occur in the corridors, which are usually maintained at a temperature nearly uniform. The damp theory has been ingeniously combated, but no other more plausible supposition has been propounded. Before any other could be received, it must be shown that fresco is proof against damp. It is known that the walls in question frequently, in the winter months, stream with water, and before it can be accepted that these floodings are entirely innocuous, some other predominant cause of destruction must be proved. It has been asserted that the lime constituting the *intonachi* was not ripe, but this is an error. The lime intended for fresco painting should be prepared at least three months before it is used,—for none of these works has the lime been in a state of readiness less than four years—that employed in Mr. Ward's last picture is perhaps more than twenty years old.

This ill-success is not confined to fresco: the injuries extend equally to stereochrome, insomuch that it may be said that Mr. Ward found it necessary, we may almost say, to repaint some of his fresco works. However vexatious might have been the reflection that Kaulbach's works at Berlin remained perfect, it is in no wise consolatory to know that they also are on the road to ruin, though they have withstood much longer than our public works the evil influences to which they are exposed.

Of the five painted by Mr. Ward, and already in the corridor, three are in pure fresco; and of the other two, 'Charles II. aided in his Escape by Jane Lane,' and 'The Landing of Charles II.' the former is only partially and in a small degree executed in water-glass, while the latter is worked entirely according to that method. Those which had suffered most were 'Alice Lisle concealing the Fugitives after the Battle of Sedgmoor,' and 'The Last Sleep of Argyll.' In the former the face of Alice Lisle was discoloured, and breaking up in flakes. The red coat of the officer, over its entire surface, was perishing in the same manner, and the mischief had extended to other parts of the picture, insomuch as to render very extensive and careful emendations necessary. In the Argyll subject the faces of the turnkey and the courier were destroyed, and other parts much injured. In the Escape of Charles the faces were blistered and discoloured, and in the Execution of Montrose, the faces of Montrose and the executioner were in a like condition, as were also other portions of the last-named work; and it is remarkable that, notwithstanding the brief existence of the Landing of Charles II., this picture showed signs of decay.

We shall now proceed to notice Mr. Ward's method of restoration, and the means employed, in the hope of preserving these works. After having caused the surfaces to be cleaned with

bread, he applied a coat of gelatine size, which had the effect of cleansing and fixing the damaged parts, and so preparing such portions to receive the intended emendations, which were made with pure water colour. These freshly added tints becoming embodied with the size, formed a distemper surface, of a solidity which will yield to nothing but boiling water.

The restorations were effected only by protracted labour, and a vigilance and care perhaps even greater than were necessary in the first painting. Having concluded the repainting of the damaged passages; to those parts which seemed to require more perfect fixing, a mixture of benzole and paraffin was applied, with a result which promises to be satisfactory; as not only have the surfaces become exceedingly hard and indestructible by any application either hot or cold, but the picture is brought out with all its original freshness and vigour, the effect being similar to that of varnish, but without glare or reflection—and, what is of equal consequence, without darkening or lowering the tone. Except in one or two instances, the mixture was not passed over the heads, as Mr. Ward thought it expedient to wait the effects of this trial, which, if satisfactory, will justify the whole of the painted surfaces being subjected to the same treatment, including the pictures not yet placed.

From his experience of stereochrome, especially in 'The Landing of Charles II.', Mr. Ward expresses an opinion unfavourable to the permanence of the method. Although a comparatively short time has elapsed since that picture was fixed, decomposition has shown itself in several parts, as in the darks of the two figures in the immediate foreground. The mischief declared itself by a foggy efflorescence, which, for its removal, resisted moist applications, and even friction. With this work, however, the same procedure has been observed as with the frescoes; and with such success that the efflorescence has in a great degree disappeared.

By way of experiment, and as a further means of security, it is proposed by Mr. Ward to protect one of the pictures, say the Argyll subject, by glass.

As to the causes of decomposition affecting these works, we cannot suppose it identical with that to which the destruction of the paintings in the Poets' Hall is owing. The differences of location, and the precautions taken for the preservation of those in the corridors, have been fully discussed in our columns, and the conditions respectively point to two distinct sources of mischief. In the corridor the most competent judges affirm the injuries to be occasioned by gas; hence the conclusion which we cannot escape, considering the evidence before us, is that mural painting cannot be acclimated among us.

We cannot dismiss this important subject without stating that the compound employed by Mr. Ward is a suggestion made to Mr. Cope by a friend, who is a chemist. Present appearances support the hope that the coating of this material will prove a safeguard. In reverting to the subject at a future time, it will afford us much satisfaction to announce such a happy solution of the difficulty.

[Since the above was written, Professor Church, in a communication to the *Athenaeum*, describes a method employed by him in the restoration of the ancient wall-pictures which are so frequently found in Cirencester. He says that his attention was directed to the valuable properties of paraffin five years ago, and that he has since used it with such success, that specimens of Roman fresco treated with it two years ago are perfectly fresh, and states that stereochrome may be repaired with it. He gives his recipe as a solution of paraffin in mineral turpentine. Some of the paintings discovered at Cirencester crumbled under the finger, but when saturated with paraffin and turpentine they became solid, and promise to be durable. If, at last, paraffin steps in for the preservation of our frescoes, we shall have much reason to be thankful. We suggest as the very truest test of its value that one of the frescoes in the Poets' Hall should be coated with it.]

## THE FREEDMEN'S MONUMENT TO ABRAHAM LINCOLN.

AMERICA does nothing she undertakes to do with niggardly hand, nor postpones till tomorrow what should be, and can be, accomplished to-day. The vast Continent over which her influence and power extend gives to her people a sphere for the operation of all the enterprise and labour they can bring to bear upon it; while their physical constitution, so to speak, naturally impels them to an activity of thought and action such as no other Nation on the face of the earth exhibits. This impulsive tendency has its advantages and disadvantages; but swayed and directed as it is, generally, in their case, by good sense and a desire to do what is right both as regards themselves and others, it rarely leads to anything but what the world accepts as evidence of an enlightened and liberal-minded people. In some cases we should do well to follow their example.

We are led to make these remarks by having had placed in our hands a drawing of 'The Freedmen's Monument,' about to be erected in Washington, to the memory of Abraham Lincoln. It is scarcely more than three years since the assassination of the late President occurred; and the grave had hardly been closed over his remains when a project was started for a mortuary memorial which should testify to succeeding generations what he had done for his own, which should stand as an enduring record of what America—especially in the persons of her emancipated slaves—owes

to the statesman to whom, for a time, she entrusted her political destinies. The work, though submitted in open competition to artists of all nations, was placed in the hands, as was right it should be, of an American sculptor, and as early as the commencement of the last year, a completed model was set up in New York for public exhibition.

We have said that America has very properly delegated the task of executing the Lincoln monument to one of her own children. Without, in the least degree, depreciating the progress she has made in other branches of the Fine Arts, it is most assuredly in sculpture that the greatest advance is seen. The works of Miss Hosmer, of Hiram Powers, and others we might name,

have placed America on a level with the best modern sculptors of Europe; there are examples from the studios of the artists we have specially named that have not been surpassed by any contemporary sculptor of any nation; while there is no doubt that already the foundation has been laid for a School of Sculpture in the Western world which will ennoble the people who have sprung from the same loins as ourselves, who speak our language, and read our literature, and, in spite of what some say, are proud of the "old country" from which they have descended.

With the exception of the great monument to Frederick the Great, at Berlin, by Rauch, the Lincoln monument is the grandest recognition of the Art of sculpture that has been offered in our age. It will be seen from the accompanying engraving that architecture has little or nothing to do with it; hence in general design and in all its details, it is simply the work of the sculptor: had an architect been called in to aid, New York might have had something more elaborate and decorative in character, but the main object in view, as regards the acts of the man whom it is destined to honour, would then, probably, have been lost. Its general appearance may be assumed from our engraving. The principal details are these.

The sides of the base are filled with bas-reliefs, illustrating the life of the President. The first symbolises his birth and his various occupations as a builder of log-cabins, flat-boatman, and farmer; the second illustrates his career as a lawyer, and his installation as



President of the United States; the third contains four memorable events of the late war; while the fourth shows the closing scenes of his life, the assassination in the theatre, the funeral procession, and his burial at Springfield. The four tablets above these contain respectively the following inscriptions:—Abraham Lincoln, Martyr—President of the United States—Preserver of the American Union—Emancipator of Four Millions of Men. The circular bas-relief higher up shows thirty-six female figures, symbolising the union of the same number of States: each of these figures represents the peculiarity of that State whose shield occupies the medallion beneath.

The four colossal statues placed at the outer angles display the progressive stages of liberation during Lincoln's administration. The negro appears, first, exposed for sale; secondly, labouring in a plantation; thirdly, guiding

and assisting the loyal troops; and, fourthly, serving as a soldier of the Union.

In the pillared "temple" surmounting the whole, is a colossal statue of Lincoln, holding in one hand the Proclamation of Emancipation, and in the other the broken chain of Slavery. The four female figures, also of colossal size, represent Liberty bearing their crowns to the Freedmen. On the architecture of the temple are inscribed the concluding words of the Proclamation of Emancipation:—"And upon this, sincerely believed to be an Act of Justice, I invoke the considerate judgment of Mankind, and the gracious favour of Almighty God."

Bearing in mind that this memorial is to be called the "Freedmen's Monument," it was necessary that the circumstances attending the act of emancipation should form, as they do, the principal features of the design. Miss Hosmer has kept this strictly in view, and has

not been led away from the main purpose of the object by any merely ideal matters which in the exercise of a rich artistic imagination she might have been tempted to introduce. It will stand a simple, comparatively unadorned, yet most imposing memorial of the dead, and a lasting witness of the lady-sculptor who has had the honour to be selected for its execution.

Of her power to fulfil the trust reposed in her there can be no doubt; her genius is of the highest order; and she has proved her capacity by producing some of the greatest works in sculpture of our age.

The architectural portions will be constructed of granite; the figures and bas-reliefs will be cast in bronze. The total height is sixty feet, and it is destined to be placed in the grounds of the Capitol at Washington. The cost is estimated at £50,000.

## OBITUARY.

JEAN-BERNARD DU SEIGNEUR.

FOREMOST among the sculptured works exhibited last year in the Palais des Beaux Arts, in Paris, was a grand statue entitled 'Roland Furieux,' by Jean Du Seigneur, whose death occurred somewhat recently, after thirty-three years of active labour in his art. He was born in Paris, and studied successively under Bosio, Dupuyt, and Artot.

"It was in 1830," writes his countryman, M. Bürger, in a somewhat recent number of the *Chronique Internationale des Beaux Arts*, "a short time previously to the Revolution of July, that Du Seigneur commenced his 'Roland Furieux.' The revolution in Arts and letters, represented prominently by Victor Hugo in the latter, and Eugène Delacroix in the former, preceded also the political revolution of 1830. There was at that time an impulsiveness which carried away all intelligent youth. In sculpture, as in painting, romanticism was ambitious of restoring life, movement, and the drama, to an art which then seemed immovable. The 'Roland' was exhibited at the *Salon* of 1831." The statue attracted marked attention from the critics of the day, on account of its original and powerful treatment; M. Théophile Gautier wrote a spirited poetical description of it.

The appearance of the work at once established the sculptor's reputation, and it was followed at intervals by other productions which sustained his fame; and especially that of 'St. Michael vanquishing Satan,' so greatly admired in the International Exhibition in London in 1851, where it was recommended for a prize of honour in conjunction with Kiss's noble 'Amazon.' Du Seigneur's other chief works are the statue of Dagobert, at Versailles; 'A Shepherd,' in the Louvre; the sculptures in the Church of Notre Dame de Bon Secours; the pulpit in the church of St. Vincent de Paul; the tomb of General De Biré, in the cemetery of Pere la Chaise; and the sculptures in the Chapel of St. Roch.

M. SEURRE.

The death of another French sculptor, M. Seurre, occurred in the month of October. His best-known productions are the statue of Molière, on the fountain in Rue Richelieu, and that of Napoleon I., in the well-remembered overcoat and three-cornered hat, which surmounted, till very recently, the column in the Place Vendôme. The sculptor was for many years a member of the Institute.

JAMES TROUT WALTON.

Died, on the 17th of October last, at York, his native place, Mr. J. T. Walton. Originally intended for a pattern designer, he studied in early youth at the York School of Art with remarkable success, carrying off nearly all the prizes open to him; among others one given by Etty for the best design for a stained-glass window. The advice and encouragement he received from Etty confirmed young Walton's inclination to devote himself to higher Art, and while still at York he had frequently the advantage of painting by the side of his great master, sometimes from the living model. At the age of twenty he came to London to study at the National Gallery, receiving an introduction from Etty. Walton devoted himself chiefly to landscape-painting. He was an ardent

lover of nature, and reproduced her lovely forms and tints with conscientious truthfulness, yet with a free and graceful touch. In 1855 he spent some time in Switzerland, and he passed the winter of 1860-61 in Algeria. Numerous sketches and some good pictures were the results of the excursions; but his most fruitful wanderings were in the Highlands of Scotland and the romantic dales of his native county. He spent last summer at Rokeby, painting from nature some of the lovely scenes on the Tees and Greta, and it was here probably, and while thus employed, that he sowed the seeds of his last illness. Several of Walton's pictures are now hanging in the gallery of the Crystal Palace; a large Algerian view was in the Paris Exhibition; and two other paintings by him were lately exhibited at the Manchester Institution.

THOMAS JEAVONS.

Among the landscape-engravers who some years ago acquired reputation was Mr. Thomas Jeavons; one of his plates, 'Dutch Boats in a Calm,' from the picture by E. W. Cooke, R.A., in the Vernon Collection, was published in the *Art-Journal* for 1849. Several years since he retired to the town of Welshpool, Montgomeryshire, where he died on the 26th of November last, after a few weeks' illness. Mr. Jeavons was held in much respect by those who knew him.

A premature announcement of his decease, which had reached us about three years ago, appeared in our columns, and was subsequently contradicted, on his own living testimony.

## ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—An exhibition of the works of the late Horatio McCulloch, R.S.A., was opened in this city in the month of November. It comprised upwards of ninety pictures and sketches, of the greatest variety of size, style, and subject, including some of his finest landscapes; such as 'Glencoe—the Bridge of Three Waters,' 'A Lowland River—Sunset,' 'Kilchurn Castle,' 'Moonlight—Deer Startled,' 'Pine Forest, Badenoch—Sunset,' 'The Scottish Strath,' 'My Heart's in the Highlands,' 'Mist on the Mountains, near Loch Maree,' 'A Breezy Day in Skye,' 'Glade on the Inch Murrin, Loch Lomond,' &c., &c. The exhibition was due to the care and zeal of Mr. W. D. Clark, one of the oldest friends of the artist, and now his sole surviving trustee.

BRISTOL.—The prizes awarded at the last examination of the pupils of the Bristol school of Art were distributed by the president of the institution, Mr. P. W. S. Miles, to the successful candidates, on the 26th of November, at the Fine Arts' Academy. It was stated in the report of the head-master, that eighteen works were selected by the inspector-general for national competition; two of these received bronze medals, the highest rewards given by the Department. The past year had been characterised by unusual success, both as regards the members attending the school and the number of prizes obtained by the students.

CAMBRIDGE.—The annual distribution of prizes to the successful students in the Cambridge School of Art took place on the 11th of November, when the Vice-Chancellor presided, and Mr. Newton, of the British Museum, delivered a lecture on "The Parthenon and the Art of Phidias." The committee states, in its report, that the influence of the school is increasing, and that twenty students obtained certificates for passing in the Government examination held in March last year. Six pupils received prizes for works executed in the

school during the sessional year, and six works were selected for the national competition at Kensington. Independent of other rewards, a considerable number of prizes were given by local gentlemen who are interested in the success of the institution:—The Vice-Chancellor, Mr. F. S. Powell, M.P., the Venerable Archdeacon Emery, Messrs. Foster, and the Committee. Mr. A. Beresford-Hope, M.P., addressed the meeting before it separated.

COVENTRY.—Mr. W. Calder Marshall, R.A., has presented his statue of Lady Godiva, which was in the recent exhibition in this town, to the corporation, who conveyed to the sculptor its best thanks for the appropriate and acceptable gift.—The annual meeting in connection with the Coventry School of Art was held in the month of November last, when Lord Leigh took the chair. We gather from the report that the number of students had slightly increased, and that the general attendance was more regular. The Department of Science and Art had awarded five prizes of books for drawings in the elementary stages, and one pupil had received honourable mention, but of the sixteen works selected for the national competition, one was awarded a medal, and three were considered worthy of book-prizes. The report designates the "few presents" received from South Kensington as, for the most part, "simply worthless," and the committee is of opinion that the circulation of such works as the "Photographs from the South Kensington Portrait Gallery" cannot be supposed to tend to the advancement of Art, and that if the provincial schools were allowed the money-cost of these productions, it would be far more beneficially expended in the purchase of suitable examples for the students.

LEEDS.—His Majesty the King of the Belgians has intimated to the Executive Committee of the Fine Arts Exhibition to be held at Leeds in 1868, his willingness to accept the office of Patron of the Exhibition, and his intention of contributing several works of Art from the Royal Collections.

MACCLESFIELD.—The annual report for 1867 of the School of Art in this town gives a favourable account of the progress of the pupils. The work of Art-education has been steadily increasing, both as to numbers receiving instruction and proficiency of the students. At the annual examination last March fifty pupils were awarded prizes of various kinds against sixteen in the previous year. The works of twenty-seven students were sent up to the Department of Science and Art for competition.

TORQUAY.—In this town the School of Art is connected with that for instruction in science, and bears the name of the School of Science and Art. It has been in existence only two years, and held its second annual meeting in the month of November last, when the prizes were presented by Lady Palk. In the Art-classes of the sessional year twenty pupils had passed, and seventeen were awarded prizes; some of the works were selected for national competition. Sir Lawrence Palk addressed the students on Art and Art-education, and the proceedings of the evening terminated by their presenting Mr. A. B. Sheppard, the retiring president of the school, with a portfolio beautifully illuminated and transcribed, containing a number of drawings by the pupils, as a token of the zeal and energy he had displayed for their progress and welfare.

YORK.—The annual meeting of the subscribers to the School of Art in this city was held towards the close of last year. The report does not show much to distinguish it from that of the preceding year. The pupils, fifty-one in number, appear to be advancing steadily, but the treasurer's account exhibits a balance of upwards of £43 against the receipts, and no donations have been received. Owing to the reduction in the Government grants, the income of the school is barely equal to the ordinary expenditure. The report, and the observations subsequently made by Mr. Swallow, head-master, directed attention to a subject of considerable importance,—the alleged deficiency in the matter of technical education. This had been made the subject of several specific addresses to the Crown in connection with the Paris Exhibition.

## SIR CHARLES BARRY.\*

THE history of every man whose labours have benefited materially the country of his birth, or have in any way added to its lustre, is worthy of record. There is a kind of public interest, felt in a greater or less degree according to the position he held, in the story of his life, when we trace the various steps by which he reached the pinnacle of his greatness, and we follow them with all the ardour which attaches to the subject. The name of Sir Charles Barry is associated with the building of the most magnificent architectural structure erected in Great Britain during many centuries, and also with several others of less importance; the life of such a man is, therefore, a fitting subject for the pen of the biographer. It is, however, a delicate task to execute when the writer stands in close relationship to him whose memory we would honour; there is always in such a case some danger of merit being unduly magnified, and faults left unrecorded or carefully veiled over. Dr. Barry's memoir of his father, so far as we are able to judge, is not chargeable with this partiality; as might reasonably be expected, Sir Charles's works lose nothing in the hands of the biographer, and the controversies in which the eminent architect was engaged during his lifetime are spoken of with moderation as regards others: the son is naturally jealous of his father's reputation, yet is not unmindful of the reputation of others, especially of those who aided him in the greatest of his works. On the discussion, or rather dispute, that has lately appeared in the public journals between the Messrs. Barry and the son of the late Mr. Pugin, respecting the part which the latter had in the designs for the Houses of Parliament, Dr. Barry is silent, except that, in a note to the preface, allusion is made to it as having taken place after his book was printed; and that he sees nothing in the claims put forth by the younger Mr. Pugin to induce him to alter a single word in those pages of the text wherein is stated the connection that existed between the two architects. Whether Dr. Barry has been wise in thus almost ignoring the controversy is scarcely doubtful; and it certainly is to be deplored that he did not take the opportunity here offered—the best he possibly could have—of bringing forward all the documentary evidence within reach to support the claims of himself and brother on behalf of their father. At present, then, no more light has been thrown on the subject of the dispute than that afforded by their published letters in the daily and weekly journals; nor until Mr. Pugin has made public his promised "report" can a true verdict be pronounced, whatever preconceived opinion may have been formed.†

Sir Charles Barry, like most professional men, be they artists, architects, lawyers, divines, &c., who have risen to eminence, was a self-made man. The son of a stationer living in Bridge Street, Westminster, he was born, in 1795, almost on the very spot where now stands the splendid edifice with which his highest fame is associated. His early education appears to have been below the average even of those days when but little attention, comparatively, was paid to the subject. When fifteen years old he was articled to Messrs. Middleton and Bailey, architects and surveyors, Lambeth, with whom he remained six years, making the best use of his time in acquiring such knowledge as the limited duties of the office, and whatever books he could procure, enabled him to learn. In 1812, and the three following years, his name appeared as an exhibitor of architectural drawings, in the Catalogues of the Royal Academy. In 1817 he left England, and remained abroad for more than three years,

\* THE LIFE AND WORKS OF SIR CHARLES BARRY, R.A., F.R.S., &c., &c. By the Rev. ALFRED BARRY, D.D., Principal of Cheltenham College. Published by J. MURRAY, London.

† Since this was written a statement has been made public to the effect that the solicitors to the executors of the late Sir C. Barry have written to Messrs. Longman and Co., protesting against the publication of Mr. Pugin's book until they have examined and compared it with the original documents. This is a proceeding very difficult to understand.

visiting France, Italy, Greece, Egypt, and the East. "The really important advantage," says his son, "was the kindling in himself of artistic energy and a sense of power, and the extraordinary development of his mind in knowledge, criticism, and ideas." But on his return to England his efforts to procure commissions were so ineffectual that he entertained a serious idea of leaving the country and trying his fortune in America.

"The Gothic style, though as yet little understood in its real principles, was now asserting its claims, especially for ecclesiastical purposes; and some stimulus had been given to ecclesiastical architecture (such as it then was) by the erection of the 'Commissioners' Churches.' To this style he had never paid sufficient attention; he had now to become a student; and he threw himself into the new study with characteristic diligence and perseverance." His first works of any consequence were two churches built for the Commissioners, one at Prestwich, the other at Campfield, Manchester. These, whatever he may himself have thought of them in after years, and however they may have been considered by professional critics, gained him much employment in a similar way; in fact, henceforward Barry's career was one of gradual, not rapid progress, till it culminated in the vast edifice in which the Peers and Commons of England assemble to legislate for the nation. We would refer those who would trace out his career to Dr. Barry's memoir. By the way, it would have been judicious on the part of the author had he appended a list of the works actually executed by Sir Charles. There is one, of the designs he made for a vast number of buildings, but some were never accepted, and doubt is thrown on others.

It is only reasonable to expect that, in a memoir of Sir Charles Barry, the Houses of Parliament and every matter connected with the erection of the edifice would occupy a considerable place in the narrative. Three long chapters are devoted to this object; not so much to a detailed description of it as to its history, to the long and varied correspondence in which it involved the architect, and to the criticism it called forth. "Independently of its intrinsic importance, both in a historical and architectural point of view, it was undoubtedly that to which the last twenty years of his life were devoted, which gradually absorbed his attention, almost to the exclusion of other work, and which, not so much by its labours as by the anxieties, disputes, and disappointments arising during its execution, at last exhausted the health and strength of his iron constitution." The necessity for building a new "house" occurred at a critical time in the progress of architecture, "when the long empire of classicism was being broken, and the claims of Gothic began to be recognised. There were all the energy and enterprise abroad which belong to a period of change. The whole artistic world was on the alert, and the public generally were eagerly desirous that the opportunity should be used to the utmost." The result we all know from ocular demonstration, and whatever faults may be found in the building—and that it is not free from some, no one, it may be supposed, would be disposed to deny—it must universally be admitted that, contiguous to the venerable Abbey-church of Westminster, stands a vast range of noble architecture worthy to be its companion, and to which every Englishman may point with pride and exultation as an example of British genius, skill, and liberal expenditure.

Dr. Barry's life of his distinguished father will, doubtless, be read outside of the profession to which the latter belonged. It is not likely to provoke controversy, inasmuch as the author seems studiously to have avoided whatever might lead to discussion. Refusing to recognise the charges that have recently been made public, he has placed himself out of court, leaving the future to develop from what it may bring forth, whether the Houses of Parliament were actually the work of Sir Charles Barry, or whether another may, at least, share the honour of being its designer.

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

A KING'S DAUGHTER.  
E. M. Ward, R.A., Painter. O. W. Sharpe, Engraver.

FOUR or five years ago, among the pictures in the "Winter" Exhibition, Pall Mall, was one by Mr. Ward, bearing a somewhat similar title to that here engraved. It represented the eldest daughter of Louis XVI., a prisoner in the Temple—the then state prison of France—and Robespierre gazing at her, as she herself describes in a work written and published by her a few years afterwards, when Duchesse d'Angoulême. It subsequently occurred to the painter that the subject would bear repetition, without the introduction of that arch-regicide whose name is a byword for all which is infamous, both socially and politically, and whose presence in the company of youth, beauty, innocence, and exalted rank, was nothing less than a moral pestilence. Hence the picture before us, founded on a passage in the book just referred to:—"For my own part," writes the Duchess, in allusion to her past imprisonment, "I only asked for the simple necessaries of life, and these they often refused me with asperity. I was, however, enabled to keep myself clean, I had at least soap and water, and I swept out my room every day." What a story is contained in these few simple, but most touching words!

The scene naturally recalls to mind Burke's eloquent remarks, in his "Reflections on the French Revolution," on the murder of Queen Marie Antoinette, mother of the Dauphiness—the "King's Daughter," here so named. After expatiating on the grace and loveliness of the queen, as he first saw her when at the court of Versailles, he goes on to say, "Never could I have believed that such dishonour would have fallen upon her in a nation of gallant men, in a nation of cavaliers. Methought ten thousand swords would have sprung from their sheaths, to avenge even a look that threatened her with insult. But the age of chivalry is past!" The spirit that brought the heads of the royal family of France under the guillotine was not wanting to subject the children to the same shameful death, but it was restrained by events which rendered it at length unnecessary, if not absolutely powerless, to continue its sanguinary policy in that direction.

The history of the period has given Mr. Ward materials for several of his most successful and popular pictures; more than any other artist of the day has he identified himself with the events of the great Revolution of the last century.

Of these pictures none make a stronger appeal to our sympathies than this 'King's Daughter.' Viewed simply as a young girl, with a broom in her hand, performing some domestic duty, it might interest no more than a mere cottage-maiden thus occupied; but remembering that it represents a high-born and high-minded girl in the power of a tyrant, it excites the most profound pity; a feeling enhanced by the remembrance of the losses she had endured, the patience with which she suffered wrong, and her personal attractions. The artist has painted a most charming figure, to which her simple, unadorned costume lends additional attractions. It is right to state that there are considerable alterations in the dress of the Dauphiness, and in other details of this picture, from those of the other work, which claim for it originality.



E. M. WARD R. A. PINXT.

C. W. SHARPE, SCULPT.

A KING'S DAUGHTER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS



NOTABILIA  
OF THE  
UNIVERSAL EXHIBITION.

**SCULPTURE PRIZES: OFFICIAL DECLARATION.**—The awards to sculptors have passed by almost without comment. England, having with slight exception withdrawn from competition, had no immediate interest in the result. Her name occurs but once in the official catalogue of compensated sculptors: the only English exhibitors who obtain a medal are J. S. Wyon and A. B. Wyon. The fortune of foreign sculptors has in our country excited little or no interest, because there is all but a total ignorance of even the names of more than some half-dozen of the number. We will proceed to analyse the awards in such fashion as may tend to make us better acquainted with the character and relative position of foreign schools. Let us, however, for a moment revert to the course taken by our English sculptors. In our June number we published a protest, signed by twenty-eight of our leading sculptors, stating the grounds on which they withdrew their works and retired from the competition. There were reasons, to which we need not again recur, why the display of the English school must have proved wholly inadequate; therefore it was manifestly wise to withdraw altogether. As for the jury, it seems to have been constituted very much on the same principles as the jury for pictures. The members were in part professionals, and in part amateurs, and the professionals, strange to say, had the privilege of awarding prizes to their own performances. Each chief nation was represented at the board: England was supported by Mr. Layard, assisted by Mr. Calder Marshall. France, in the sculpture, as in the picture galleries, took care to obtain command of the situation. Out of a jury of fifteen she was represented by seven, and that will account for the interesting fact that of thirty-six prizes France received twenty-three! In palliation, however, it may be pleaded that as she was in her own territory it became easy for her to muster in strength, while other nations were naturally discouraged by the difficulty of bringing large and heavy works across the sea or over distant tracts of country. Now we are bound to say, after comparing carefully the list of awards to French sculptors with the notes in our catalogue, we cannot detect that amount of injustice which might have been anticipated. If it be once granted—which of course we will not do—that the fair proportion of prizes for France was twenty-three out of a total of thirty-six, then, perhaps, little exception can be taken to the actual distribution. So far, indeed, do we agree as to the comparative merits of the 216 works exhibited by France that we did, in the review published in June last on "Modern Sculpture," anticipate in the main the subsequent adjudications of the jury. Still we are bound to say that to an impartial mind it cannot but appear that France has acted the part of a greedy usurper. It would seem, indeed, as if she had invited foreigners within her territories to their humiliation and her own glory. What other interpretation can be put upon the fact that Italy obtains but four prizes in return for her most effective, if not wholly satisfactory, display, against twenty-three prizes grasped by France? The state of the case will be made all the more evident by the following details. The "grand prizes" for the whole world were

restricted to four: of these France takes two, leaving one to Prussia and one to Italy. Of first prizes there are eight: France monopolises seven, and affords the remaining one to Italy. The Grand Empire, having thus crowned her Art with honour, she could, in the distribution of subordinate rewards, afford to be a little more generous, or, correctly speaking, rather more just. Thus, of medals of the second order she is content to take only half; accordingly France receives of second prizes six, and the remaining six are distributed as follows: Italy obtains two, Prussia one, Switzerland one, Rome one, and Spain one. When lastly, however, the awards approach the third class, France again yields to the impulse of ambition, and closes her career with a climax: thus, of twelve third-class prizes she seizes upon eight, and allows the remaining four to be kindly distributed as follows: Greece obtains one third-class medal, Belgium one, Spain one, and England one! Now we have always held French sculpture to be supremely clever, yet the above results are certainly too much for the most indulgent of critics to tolerate. It may be granted that the French school of sculpture is varied, that it ranges over styles classic, romantic, and naturalistic; that it is bold and facile in action; that it has command of the figure; that in its modelling and execution it reconciles breadth with detail, generic type with individual character. Still, like praise may, with some modification, be bestowed on other schools; indeed, no sculptor, whatever be his country, can attain to the first walks in his profession without the possession in more or less degree of these master traits. And when we proceed to examine the grounds upon which the awards have been made, the less confidence do we feel in the judgment of the French, even as to the merits of their own school. The extravagance and the excess which in England we condemn, in French sculpture the jury applaud and reward. The quality most esteemed is cleverness pushed to the point of impudence. Mere beauty is accounted as the resource of mediocrity, propriety as humdrum, tenderness as weakness, sentiment as affectation! It is really monstrous to think that a nation should in the final appeal of international competition assert herself thus arrogantly, and we can only say that by the conduct she has displayed she must provoke retaliation and reprisals. For ourselves, in years yet to come we shall feel little disposed to show mercy to the school intolerant of generous rivalry. Sculpture and painting in Paris are marked by decline, and the ferocious efforts of international juries will not serve to rescue French Art from what is worse than decadence—corruption. Less space remains than we could have desired for the elucidation of the awards accorded to sculptors beyond the French territory. That Italy will be content, considering the strenuous effort made, with the honours remaining after the French have secured the lion's share, is not to be expected. Still she may be appeased somewhat in the possession of one of the four grand prizes. That this distinguishing honour should fall to the lot of M. Dupré, who is half, or at least one-quarter, a Frenchman, may be deemed a coincidence singular or suspicious. Dupré's style, too, is French rather than Italian. Nevertheless, in our humble opinion, the works of M. Dupré were the most vigorous, naturalistic, and masterly in the Italian Court. It may be interesting to mark the Italian sculptors who have come off but second by reason

of Dupré's exaltation. There is, for example, Vela: he, by virtue of that melodramatic marble, "The Last Days of Napoleon I," obtains not a "grand prize," but only a "first prize," which is, in effect, not first, but second. Then, strange to many will it appear that Magni, the sculptor of "The Reading Girl," receives no notice whatsoever. That Bergonzoli's "Lovers of the Angels" should also be passed wholly by may possibly be explained by its too late arrival. The group certainly was prejudiced by prettiness and pottiness of detail, and sentimentality weak and lachrymose; still, these are the traits we have in the sculpture of modern Italy learnt to expect, and in part excuse, if not applaud. On the whole, it would seem as if the jury were intent on discouraging, on the one hand, common naturalism, and on the other, sensation spasm, mere prettiness, and weak, vague generalisation. Doubtless modern Italian sculpture inclines to these failings, and accordingly the rebuke received may not be unsalutary. Little remains to be said of the prizes afforded to other nations: the competition lay substantially between France and Italy, and after their claims had been satisfied little was left for the lot of the world beside. Rome, which in in some sense is still the focus and fountain-head of the sculptor's art, obtains but one medal, and that in the second degree only: this, we think, was fairly awarded in favour of Luccardi, professor in the Academy of St. Luke, on the strength of a truly remarkable group, "The Episode of the Deluge." This creation, indeed, may serve to summarise what is best in modern Italian sculpture: its beauty of form, its grace of line, its symmetry of composition, and soft delicacy of execution are essentially Italian.\* One of the four grand prizes is won to Prussia by Professor Drake's equestrian statue of King William, destined for the Rhine Bridge at Cologne. Belgium, whose school of sculpture had hitherto stood well in international competition, we cannot but think has come off scantily with one third-class medal. Greece, who has fallen incredibly low, obtains, strange to say, precisely the same recognition. Switzerland, praiseworthy for zeal, is fortunate in one second-class medal; but indeed Caroni's marble statue of Ophelia, the best work contributed by the Confederation, merited no less distinction. America receives no prize. Of the twenty-eight nations under Group I. present in the Art-galleries only nine find place in the list of these sculpture awards. Among the countries which remain without recognition may be mentioned Russia, Norway, Sweden, Denmark, Holland, Portugal, Bavaria, Austria, Holland, and the United States of America. Such are the truths and fallacies of the international trial by jury.

**PICTURE PRIZES: AUTHENTIC LIST.**—The forecast of the jury awards we published in June turned out, as we anticipated, substantially correct. The official catalogue, "Des Exposants Récompensés," since published, rather extends than modifies the list of picture-prizes we then announced. The salient aspects of this unjust judgment remain unchanged, and no further reprobation of the flagrant unfairness of which the international jury has been guilty is needed on our part. Never again, we hope, will English artists place themselves at the mercy of any jury of foreigners, of whom the preponderance may

\* We have arranged to engrave for the *Art-Journal* this admirable work, as well as other of the leading contributions from Italy.

be Frenchmen. It is not, however, our purpose to reiterate the protest we have already entered. It now merely remains for us to take the authentic list of picture prizes as we find it, and to mark in its details such modifications on the declaration of names first made as may possess interest to our readers. The grievance from the first was that France usurped an unjust preponderance. And now, on the official declaration of the poll, it is found that to France has been adjudged prizes in the following relative proportions: of eight "grand prizes" she takes four; of fifteen first prizes, eight; of twenty-second-class prizes, ten; and of twenty-four prizes of the third order, ten.

It is worthy of mark, then, that only one-half of the nations competing in the picture galleries obtains recognition; in other words, that only fourteen countries obtain prizes in collections containing the assembled works of twenty-eight nationalities. Yet, on further inquiry, does it become evident that it is chiefly the minor states which have been thrown *hors de combat*. The list of the non-successful, for example, is as follows:—Luxemburg, Hesse, Baden, Wurtemburg, Portugal, Greece, Denmark, Rome, Turkey, Egypt, China, Liu-Kiou, Brazil, American Republics, English Colonies. These names will alone indicate that little could have been anticipated from the nations thus excluded from reward. A better judgment will be formed of the estimated relative value of the world's picture products by the following statement of the actual rewards obtained by the fourteen nations who have shared among them the total of sixty-seven prizes. The list, when analysed and arranged according to nationalities, reads as follows:—

	Grand Prizes.	First Class.	Second Class.	Third Class.	Total.
France	4	8	10	10	32
Bavaria	1	2	0	2	5
Prussia	1	0	1	1	3
Belgium	1	2	1	0	4
Italy	1	0	1	2	4
England	0	1	1	2	4
Austria	0	1	1	1	3
Spain	0	1	1	2	4
Holland	0	0	1	1	2
United States	0	0	1	1	2
Sweden	0	0	0	2	2
Norway	0	0	1	0	1
Switzerland	0	0	1	0	1
Russia	0	0	0	1	1

The above statement speaks for itself, and the public generally will, by announcements that have already appeared, be prepared in the main for the collective results indicated. Still a few items in the account are yet open to comment. The apportionment of grand and first-class prizes has already become matter of public notoriety. And, in like manner, the French share—that is, one half—of second-class medals has been made sufficiently well known. The remaining half, however, of the second class, that reserved to foreigners, has fortunately undergone some important modifications. For example, Alma Tadema, the Dutchman, whose pictures produce scarcely less sensation in London than in Paris, was, by some strange oversight, omitted from the first declaration of prizes. In the modified list this artist is now placed foremost among the painters of Holland. Again, we are equally glad to find some reparation made to America. It will be seen from the above table that not more than one prize, and that only a second, could be afforded to the United States. We think that by general consent it will be admitted that Mr. Church, who exhibits his famed picture, 'The Falls of Niagara,' is fairly entitled to the distinction accorded. The next addition to the prize list we have

to observe upon is the second-class medal awarded to Norway. It certainly would have been a shame to have passed over without recognition the noble school of Scandinavian landscape and Gude, whose poetic scenes we have often found occasion to commend, has surely not received overmuch honour in a second-class medal. Italy, in place of two prizes, as already announced, obtains four: one of the extras, a second-class, is awarded to Morelli, a realistic and brilliant painter of Naples, whose pictures have been already commended in our columns; the other, a third-class, has been given to Pagliano, a painter of Milan. Altogether we think Italy has received fully as much as she deserves. Neither has Spain done ill. We are specially glad to note the intimation that Palmaroli has obtained a second prize for that noblest of interiors, 'The Sermon in the Sistine Chapel.' We are also pleased to learn that to Switzerland has not been denied some small share of the booty: Vautier is almost the only one of her artists whom we have marked for superlative commendation in *genre* and landscape. He has done himself and his country honour by the two works which have won a second prize; the only return, be it observed, that the collective cantons obtain for the enterprise shown in the erection of a distinctive picture gallery in the park! Also we now become acquainted for the first time with the success of Sweden. Bergh, the painter of landscapes, and Fayrerlin, who contributes capital *genre* pictures after the Tidemand school, each obtain a third-class medal. We think that the northern nations have not met with their due. How, for example, it can have happened that in the general scramble Russia should have clutched nothing of greater worth than one third-class prize, surpasses our comprehension. 'The Legendary Death of the Princess,' in the swelling of the waters by Flavitsky, 'The Last Supper,' by Gué, 'The Village Burial,' by Péroff, all go without reward! The only prize bestowed on the great Russian empire is a third-class medal accorded to Kotzebue: 'The Passage of the Devil's Bridge by the Russian Army' certainly rose above third-rate merit. In short, the prize lists, if not wholly futile and fallacious, assuredly contain mysteries which transcend the power of comprehension.

greater strength, as witness the fact that of Gérôme there are 13 pictures of Meissonier 14, of E. Hamon, Frère and Madame Henriette Browne 8 each, of Breton and Ross Bonheur each 10, of Dupré 12, and of Rousseau—the artist made by the favouritism of the unjust jury to override the landscape-painters of the whole world—8 pictures. Yet the comparison which will naturally be instituted with the last great gathering of the French school in 1855, is scarcely to the advantage of the present gallery. The number of works then exhibited was nearly three times as many as now; and the magnificent display made twelve years ago, in a couple of salons specially set apart to the collected pictures of Ingres and Horace Vernet, finds no parallel or approach in this the latest muster roll of the nation's forces. Death has indeed made sad havoc among our neighbours. Within the decade have fallen Ary Scheffer, Delaroche, Delacroix, Decamps, Benouville, Cogniet, Flandrin, Jardin, Troyon, Horace Vernet, and Ingres. We need scarcely say that it is hard, if not impossible, to replace the losses sustained. There is reason, indeed, to believe that the school of which the French themselves are vain-glorious, has passed its zenith and entered on its decline. "L'Ecole Française," says a French critic, "est décapitée."

#### I. HIGH ART AND HISTORY IN FRANCE.

Religious Art may be said to have died in France with Delaroche and Ary Scheffer; that which now exists is presumptuous, pretentious, flaunting. What possibly can be more obnoxious to good taste than that immense and meretricious triptych, 'The Prodigal Son,' by Dubufe, an artist nevertheless decorated with the Legion of Honour, and now the recipient of a second prize! Dubufe is the Barker of the French school; he is florid to excess, and takes his subject by storm. This sacred work would serve well as a drop-scene to a theatre; it is painted up to the pitch of a Rake's Progress. The style is that of the Italian decadence: such is the sacred Art that France, "the eldest son of the Church," delighteth to honour. It has been announced that Dubufe's pretentious picture has been purchased at an exorbitant price by a citizen of the United States; for the credit of the nation we trust the report is not true. Adolphe Brune, the pupil of Gros, and a remaining link with the immediate past, is represented by two pictures, the property of the state. 'The Adoration of the Magi,' an indifferent work, is rudely naturalistic. Brion, like Brune, has attained the rank of Chevalier of the Legion of Honour, and furthermore receives in international competition a second prize. He has long been favourably known in exhibitions: his power is great, his style has strong foundation in naturalism. 'The Pilgrims of St. Odile' is a picture of brilliancy; 'The Siege of a City by the Romans under Julius Caesar,' allied to the schools of Horace Vernet and Bellangé, attains first-rate excellence after its kind: the action has movement, the figures, if small, are well placed. M. Brandon, who strange to say for a Frenchman, has no decoration of any kind, exhibits a picture which concerns the mother of Moses: its style accords with the manner of the naturalistic-religious school. Michel Dumas, as a pupil of Ingres, is entrusted with the traditions of high Art; he paints 'Salvator Mundi'—the Crucifixion, life-size—indifferently well. There are two painters who bear the name of Glaize, father and son; the former, naturally the more famous of the two, exhibited in Lon-

#### PARIS INTERNATIONAL EXHIBITION.

VIII.—FRENCH SCHOOL OF PAINTING.  
The French school naturally, on its own territory, is seen in full force. The collection, numbering 625 pictures, constitutes nearly one-third of the whole display made by twenty-eight nationalities. In other words, it is three times greater than either the Belgian or the Bavarian, four times greater than the English, six times greater than the Prussian, and seven times greater than the Austrian collections. That the French gallery is as choice as extended, may be inferred from the fact that the 625 pictures were selected from some 10,000 works offered for exhibition. There is, then, reason to believe that the pictures honoured with a hanging are more or less masterpieces, that they are fairly representative, that they declare truly the present aspect and ever-changing fortunes of the great French school. Several leading masters, indeed, have never been seen in

don, in 1862, a large, somewhat repulsive, picture, 'The Pillory,' he now becomes hazy, dreamy, and weakly-poetic in a composition termed 'Les Ecueils.' There is caprice, eccentricity, and would-be grandeur about this man's works, eminently French. M. Glaize, the son, takes after his father; 'Christ and the Ten Leper,' by Glaize the younger, is large, rude, naturalistic; yet the drapery does not extricate itself from conventionalism, and the general spirit of the work degenerates into spasm. 'The Death of the Virgin,' by M. Lazerges, partakes of the old style of religious Art which was in vogue some fifty years ago: the draperies and the treatment generally are after traditional manners. M. Levy is an artist who, having in 1854 gained "the Grand Prize of Rome," has followed up his success by a class of works which the French Academy on the Pincian is designed to foster. A year ago, in the *Salon*, M. Levy exhibited 'The Death of Orpheus,' a somewhat scattered, spotty, crude composition, which, nevertheless, passes creditably the further ordeal of International competition. The forms have been nicely modelled, and the painter for his pains gains a third prize. He, however, remains still under probation; his position is scarcely deemed secure even in Paris, and elsewhere the taste and style of his works will certainly be assailed. We scarcely scruple to designate as weakly classic, 'Victors presenting themselves before Caesar.' 'Le Repas libre des Martyrs,' a well-known work which M. Levy contributed to the *Salon* in 1859, on the fifth year of his Roman studentship, may be described as semi-Academic and semi-naturalistic: the figures are life-size. This we deem the artist's best work as yet; a French critic designates it as "neither bad nor good, but simply such a picture as every year issues from the Villa Medici." It is edifying thus to hear a Frenchman cavil at the Roman Academy, which John Gibson and others were accustomed to hold up as a model institution for our own emulation. It is certainly interesting for us to observe in the arena of International competition, the results of a system of Academic instruction so different from the English. It is, at any rate, evident that the young artist who may obtain the envied distinction of the "Prize of Rome" becomes a marked man; all that he does is jealously watched. The French critic, M. Du Camp, writes, "If M. Lévy continues to keep guard over himself, if he will push further the process of elimination and assimilation, he cannot fail to exert a strong and beneficial influence on the French school." Charles Henri Michel paints religion with the best intentions, weakly and conventionally; he is one of the few Parisian artists who have failed of reward. In Ullmann we again encounter another recipient of "Le grand Prix de Rome," and, accordingly, the muse of history in full state marches across his canvas in life-size proportions. 'Junius Brutus,' in meditation on Cæsar, dead, has dignity. This style, reared in France, and perfected in Rome at no small cost to the empire, is, we repeat, wholly different from the products of our London school. The success, however, in Paris is hardly signal enough to provoke imitation in London. Even in France, an artist who enters with ardour a career of high, academic Art, becomes often tired out ere his race is half run.

Again we come in contact with young France in 'The Oath of Brutus,' a theme oft assailed by half-fledged genius eager for ambitious flight. The picture aims at

the epic, life-size, after the prescribed historic style. The treatment of drapery is derived from statues of Roman Emperors. The painter of this somewhat academic exercise, on which French critics have bestowed faint praise, is M. Delaunay, who obtained Le Prix de Rome ten years ago, and now wins a prize of the second grade in International competition. It may be worthy of note that this picture, in common with many others which set forth the existing phases of French Art, has been made the property of a provincial Museum. It becomes the duty of our English Government, as often urged, to follow the example set by the French in the formation and persistent support of Town Museums. It is well known that in France pictures of promise are purchased by the nation, placed in the Luxembourg Gallery, or drafted off to local museums. Mr. Cope, in his well-considered report, pertinently inquires, where in Paris are the works contributed by the English Government? There are none. "While, therefore," Mr. Cope continues, "France has been able to contribute no fewer than 252 state pictures alone to the Exhibition, England is represented by 152 cabinet specimens only, all which are sent by private individuals. This will afford some ground of comparison between the two countries with respect to the fostering care by their respective governments for Art of the highest character."

M. Jalabert, of the school of Delaroche, has, in the course of a long and renowned career, gained rewards not a few. He is Chevalier of the Legion of Honour; he has obtained in the present Exhibition a second prize: his works are everywhere well known and accredited. 'Maria Abruzeze,' lent by the Empress, a picture of a little child, is lovely. It is, however, in the sphere of history, sacred and secular, that M. Jalabert has made his reputation. His ambitious work, "Christ Walking on the Sea," known and seen in England a year or two since in the Gallery of Mr. Wallis, and diffused widely through engravings, must be deemed too sensational for sacred Art, save in France. The drawing is not strong; the colour is sickly; the success of the picture is due to surprise of light. As a vision, as a flash of imagination, the work naturally arrests attention. M. Jalabert and others of the school, it has been in satire said, sustain their credit before the public by paying away small cash stolen from the pocket of Delaroche. Assuredly they are not rich in talent; they must be counted as pensioners thankful to gather the crumbs which genius has let fall. That the works exhibited by Jalabert are not greatly accounted by Frenchmen themselves may be judged from the fact that the artist is put off with a prize of the second order.

M. Laugée, Chevalier of the Legion of Honour, has not added to his distinctions. His treatment of history is less manly and vigorous than romantic, delicate, and refined. There is much beauty, prettiness, and sweet harmony of colour in the artist's picture of St. Elizabeth of France washing the pilgrim's feet at the Convent of Longchamp, of which she was the founder. This charming picture is the property of the Emperor.

The French school, like the English, has forsaken high Art, in the old sense of the word, for styles more directly romantic; the grand current of history diverges into episode instead of inditing national chronicles. French painters now prefer to recount anecdotes. As a consequence, French pictures are smaller than they used to be; the canvas of an acre square which was of

yore dedicated to high Art, is usually cut into some dozen pieces for cabinet pictures. Of this Art, moderated in scale and suited to the capacities of private dwellings, M. Robert-Fleury and M. Comte are illustrious representatives. Of the merits of the former it were superfluous to speak. French critics, striving to make a point, tell us that Robert-Fleury is painter extraordinary of religious wars and the Inquisition; his *chef-d'œuvre*, 'Le Colloque de Poisy,' in the Luxembourg, is rightly deemed a chief ornament of the modern French school. It is the habit of Robert-Fleury to study each face as a character, to impart action and life to incident, to clothe his subjects in local colour, and to give to historic scenes exactitude. A picture by Robert-Fleury may be read as a page in history concisely written and placed in fitting cover. The composition which the artist contributes to the International Gallery, 'Charles V. at the Monastery of St. Just,' can scarcely be surpassed after its kind. It is perfect as a cabinet chronicle. The manner is simple, quiet, and altogether unassuming: the execution, the size of the canvas considered, has breadth and largeness. And specially to be observed is the faultless relation the artist maintains between the figures and the background, a point of which the French school is ever studious. Robert-Fleury has been created Officer of the Legion of Honour, is a Member of the Institut, and he received from the International jury a first-class prize. His pupil, Charles Comte, follows in the master's footsteps. Comte is Chevalier of the Legion of Honour, and receives, on the strength of the excellent picture transferred from the *Salon* of 1861 to the International Galleries, a third-class prize. Much has been written in praise of the pictures by which M. Comte has made his merits known. In the London International we once again found occasion to commend that favourite work in the Luxembourg, 'Henri III. et le Duc de Guise.' Comte, like his master, affects a manner quiet, balanced, mature; the work he now selects as a gage of his powers, 'Jean d'Arc at the Consecration of Charles VII.,' will be remembered as one of the best works in the French department. The composition opens to view a grand interior, which the painter has treated with consummate skill; the pictorial difficulties involved are neither few nor slight. Comte and Fleury are understood to be the especial admiration of Calderon, Yeames, and other young artists who constitute the last phase of the English semi-historic school.

Gérôme can hardly be subjected to strict classification. 'Cæsar Dead' is historic; 'The Duel after the Bal Masqué' *genre*; while the 'Phryné' is deliberately sensual. To write an exhaustive criticism on Gérôme were as hard as it is superfluous. He would seem inexhaustible, and yet his style is circumscribed by mannerism; he would appear beyond the reach of criticism, did he not on moral grounds subject himself to gravest censure. Gérôme has already attained the summit of a Frenchman's ambition; he is in the Legion of Honour, a member of the Institut, and the fortunate holder of one of the eight grand prizes bestowed in the International Olympiad. Yet have even French critics not hesitated to attack the idol of the day. It is said that these thirteen callous products of Gérôme's genius have frozen the ardour even of worshippers; they are, in fact, felt to be somewhat too much of a good thing. This assemblage of works pro-

digal of talent betray, at all events, poverty in technical processes, indigence in colour, and cold calculation in place of the fire of inspiration. These clever feats of the brush excite curiosity, pander to passion, but scarcely satisfy the better reason or the demands of the higher intuitions. The thoughts and over-laboured accessories are familiar to the stage, and fall within the province of the property man. The themes may be piquant, and the learning has pedantry; but when subjected to strict scrutiny the characters betray the coarseness of Parisian models in Greek or Roman disguise. Yet to cavil wholly at the genius of Gérôme were absurd. For precision in drawing, for sparkle in touch, for delineation of character, for point and perspicuity in dramatic action, he is scarcely surpassed either in the range of modern or ancient Art. And if there were nothing better to be sought for in Art than mere cleverness, Gérôme must rest beyond reach of censure. But cleverness prostituted to ignoble ends is the pride of demons, not men. Heartlessness, cruelty, lust, Gérôme has glorified, while that which is noblest in humanity his pictures ignore or outrage. For mighty powers squandered at the promptings of passion, two French artists are conspicuous in dishonour, the great Gérôme and the notorious Gustave Doré; alike they afford saddest signs of the times, confessing to the demoralisation of life and the degradation of taste under the second empire.

#### EXHUMATION OF ARTISTIC TREASURES AT JERUSALEM.

THE present century has witnessed the rise of a new and most important branch of study, that of ancient, but unwritten, history. The name of Cuvier will ever be venerated as that of the father of the new science of ancient things which received the name, as novel as was the nature of the study, of Palaeontology. From Mexico, from the drift and bone-caverns of France, from the Swiss lakes, and from researches in our own country, we are obtaining much and startling information in the elements of ethnology, the records of pre-historic man. In our Universities philology is transforming itself into a powerful instrument of investigation as regards the physical history of mankind. Among these fields of research, more limited, indeed, in its date, but still asserting a very unexpected antiquity, and second to none in its interest, at least with the lovers of Art, is the unwritten history of Art itself; the evidence of the progress which has led from the rude needle of stag's horn, the flint axe, knife, and arrow-head, and the rough tracing of animal outlines practised by artists contemporaneous with the mammoth and the woolly-haired rhinoceros, to the latest wonders of the Exhibition of 1867.

The history of Art is the more interesting, and its completion is the more important to the artist and to the connoisseur, from the fact that, unlike the progress of science and of mechanical invention, it has been irregular, and at times retrograde. So dependent, moreover, on individual genius is the character of fine Art, that it has ever been more narrowly local than any other subject of human investigation. Phidias or Raphael may be regarded as teachers of the whole human race for all time following their own, but their rare and priceless works are to be

sought within the very straitest limits. The culmination of the Art of sculpture in the age of Pericles has left no traceable marks in India, in Egypt, in Britain. The exquisite artistic gems that issued from the Roman mint are contemporaneous with the shapeless discs of base metal that formed the currency of certain ancient provinces of the Holy Roman Empire. The coinage of Queen Victoria has no piece of artistic merit equal to that of some of the sovereigns and half-crowns of George III. So rare and evanescent is great excellence in Art that we cannot too studiously seek for its relics, or too carefully treasure, and too widely make known, the examples which we have the good fortune to find.

In researches into the Art of the past, those discoveries are the most important that are made, so to speak, *in situ*. A mosaic ring or a *repoussé* goblet is, no doubt, in itself, and wheresoever it may come, a treasure to its owner. But the mosaic picture of the battle of Issus now in the Museum at Naples, or the workbox of a Roman lady lately in the possession of the Count of Syracuse, had a value independent of their mere beauty. The one, exhumed at Pompeii, and the other, recovered from a tomb at Cumæ, were localised and dated by the conditions of their discovery, and thus become not only sources of pleasure to the taste, but of information to the intelligence. In the golden ornaments of the Egyptian kings, in the bronzes of Herculaneum, in the ivories of Sennacherib and of Nabonadius, we possess recent and precious contributions to the ancient history of Art.

The present day witnesses an effort to add to these invaluable relics of ancient artists objects that may form an entirely new series in our galleries. Jewish Art is highly peculiar. From the religious prohibition to produce likenesses of the human face or form, or of that of any living animal, the Hebrew goldsmith, silversmith, sculptor, or embroiderer, was confined to the representation of foliage, fruit, and flowers, to the meanderings of arabesque, and to the production, on some occasions at least, of those mysterious symbolic adornments of the sacred capital, the description of which most closely tallies with the forms of the winged bulls and winged lions of the exhumed Assyrian cities. An effort is now being made which, if continued, bids fair to place before us all that yet remains of an ancient and peculiar style of Art which, formed in Egypt and in Phœnicia, and cognate, it would seem, to Mesopotamian design, had attained a high and rare degree of excellence three thousand four hundred years ago.

The extreme importance to the archaeologist, to the architect, to the historian, to the biblical student, of the researches now in progress at Jerusalem is a theme for other pages than our own. But the light which their prosecution is sure to throw upon both the structural and the decorative Art of the ages of Hadrian, of Augustus, and of a period preceding the Augustan era by a thousand years, is a subject of no little interest for our habitual readers. Statues and medals, graven representations of sieges and of battles, portraits of kings, and indications of social habit and costume, are not to be expected, it is true, from the exploration of Palestine. But proofs of a very high degree of masonic excellence, instances of richness of decoration, no less than of beauty of design and of finish, are already forthcoming, and we are as yet but at the threshold of remunerative labour.

No time is to be lost. The advantage

which the energy of the explorers has won from the superstition and bigotry of the lords of the Holy City, incredible as it would have appeared to earlier travellers in Palestine, should be followed up to the utmost. A *demise* of the turban of the Sultan, a change in the Pasha of Jerusalem, an outburst of Moslem fanaticism, a re-opening of the ever-threatening Eastern question, might at any hour close the shafts and galleries that are even now in danger from the want of those shores and frames that the Exploration Committee have no funds to provide. The result of a cessation of the works would be most disastrous. Positive injury to the discovered relict would be occasioned, and the solution of some of the most interesting questions that can engage the attention of the investigator would be postponed *sine die*. Every lover of ancient Art should hasten to send his *obolus* to support the Palestine Exploration Fund.

There is one point to which the researches of Lieutenant Warren have not as yet been directed. Of the three hills which constituted the city of Jerusalem in the time of Vespasian, it seems to be to Moriah, the site of the Temple and of the tower of Antonia, and to the ravines and valleys which surrounded it, that the labours of the explorers have been confined.

There is a probability, perhaps more than a probability, that the yet more anciently fortified hill, that of Zion, contains relics without any parallel in interest among the sepulchral treasures of the past. In the bowels of that mountain, there is ample ground for belief, were excavated the tombs of David and of many of his successors. Tradition yet points to certain passages which, to veil, it may be, profounder excavations, are spoken of as David's tomb. It seems tolerably clear that these sepulchres have never been rifled. The *sang-froid* that would bear the body of an Egyptian queen from her violated tomb to a European museum was unknown to the earnest men of past times. The curses laid on the violators of sepulchres were feared even by those who might doubt the supernatural terror that Josephus tells us fell on Herod the Great, and that the latest travellers find to be still attributed to the tomb of Isaac. That the embalmed corpses of David and of Solomon, clothed in robes of state, adorned with crown and sceptre, surrounded by implements of daily use, by coins, and measures, and weights of their day, and by reverently-treasured copies of the law, written on indestructible papyrus, may yet lie within the sepulchral vaults of Zion, as fresh as are the sarcophagi of contemporary Egyptian Kings, is, to our mind, more probable than otherwise. But, however correct such an anticipation may hereafter prove, the beautiful drawings of De Vogu are sufficient to assure us that rich artistic treasures cannot fail to attend the prosecution of the exploration now proceeding in Palestine. Mr. Grove's committee have, quietly and unpretendingly, commenced the performance of an unrivalled service to literature, to history, and to the theory and history of Art, both structural and decorative. The cessation or the slackening of their exertions would be felt as an almost personal misfortune by all who have given serious attention to the subjects which their past and future discoveries bid fair so splendidly to illustrate. We call on all lovers of Art to aid an enterprise which must produce important results, and may yield results exceeding the most sanguine anticipation.

## THE ROYAL ACADEMY.

AT the Annual Meeting of Members—the ninety-ninth Anniversary of the foundation of the Royal Academy—medals were awarded to the following artists. It is worthy of a congratulatory note that the list is headed by a lady.

## GOLD MEDALS.

To Miss Louisa Starr, for the best Historical Painting.

To Henry Wiles, for the best Historical Groups on Sculpture.

To John Humphrey Spanton, for the best Architectural Design.

To Frederick Trevelyan Goodall, for the best English Landscape (the Turner medal).

## SILVER MEDALS.

To John Hanson Walker, for the best copy of Rembrandt's Servant Maid.

To Horace Henry Cauty, for a first Drawing from the Life.

To John Barclay Graham, for a first Drawing from the Life.

To Daniel White, for a Drawing from the Life.

To George Tinworth, for the best Model from the Life.

To Henry Sancton Wood, for the best Architectural Drawing.

To Frederick Morley, for the second best Architectural Drawing.

To Herbert Johnson, for the best Drawing from the Antique.

To William Gair, for the second best Drawing from the Antique.

To Frederick Moynihan, for the best Model from the Antique.

To Jonathan Hartley, for the second best Model from the Antique.

To Frederick Morley, for the best Drawings, Perspective and Sciography.

To Richard Groom, for the £100 Travelling Studentship, for one year.

The following is a list of artists nominated by members for the degree of Associate of the Royal Academy of Arts. While we miss some names which ought to be there, we read others whose chances are very small indeed. *Painters*—Mark Anthony, James Archer, Edward Armitage, Frederick B. Barwell, Richard Buckner, J. B. Burgess, Vicat Cole, Eyre Crowe, Thomas Danby, H. W. B. Davis, Edward Upton Eddis, John Faed, William Gale, Peter Graham, Frederick D. Hardy, George Hering, John E. Hodgson, William Henry Hopkins, Arthur Hughes, Holman Hunt, Alexander Johnstone, C. P. Knight, Benjamin William Leader, A. Legros, George Leslie, John Linnell, sen., William Linnell, Charles Lucy, Daniel Macnee, Henry S. Marks, Robert Martineau, George Mason, John George Naish, John M. Oakes, George B. O'Neill, William J. Orchardson, Noel Paton, Henry Wyndham Phillips, Edward J. Poynter, Valentine C. Prinsep, Alfred Rankley, George Smith, Marcus Stone, George C. Stanfield, George Frederick Watts, Henry Weigall, J. A. M'Neill Whister. *Sculptors*—C. F. Fuller, John Lawlor, Henry F. Leifchild, Matthew Noble, Thomas Thornycroft, James S. Westmacott, William Frederick Woodington, Thomas Woolner. *Architects*—Charles Barry, William Burgess, Philip C. Hardwick, James Pennethorne, Matthew Digby Wyatt, Thomas Henry Wyatt. *Engravers*—Thomas L. Atkinson, Thomas Oldham Barlow, Thomas Landseer, James Stephenson, James Watt.—The Council of the Academy purchased, at the sale of remains by the late John Phillip, R.A., two copies of that great artist from the works of Velasquez, painted during his residence in Spain; one is of the famous picture of Velasquez in his studio, in which he is painting his notable picture of the Infanta.

## THE PHOTOGRAPHS OF REJLANDER.

If, a few years ago, we had been asked the question, "Has Photography produced anything worthy of being called a work of Art?" we should have hesitated to give an answer in the affirmative. The late Mr. Clifford, Mr. McPherson, and others, had taught how great was its value, when called on to give views of some great wonder-work of the architect; and Mr. Thurston Thompson had given us fac-similes in drawing and expression of the cartoons of Raphael. But these were only reproductions.

Late years, however, have shown that more can be done than we at one time thought possible, and that results are obtainable from lens and camera, which are not merely imitations and copies from still nature, but productions of mind and thoughtful study, and which, when gazed on, raise emotions and feelings similar to those awakened at the sight of some noble sepia sketch, the handiwork of a good draughtsman.

Of Mr. Rejlander's pictures (for such we may justly call them) we have no hesitation in saying that they are full of beauty and full of mind. A glance at any of the eighty specimens given in his album suffices to convince us that we are in the presence of genius, and, turning from page to page, we are surprised at the prolific fertility of his imagination. They possess a strong individual character of their own; they are always rich in tone and in shades that most "sweetly recommend the light," whilst in composition they are nearly always good. We see that, in many instances, Mr. Rejlander has not scrupled, almost wilfully, to neglect details. His object has evidently been to realise some idea that he has dreamed out from the subject before him, and want of photographic perfection, even in a photograph, may be overlooked, when the chief aim of the artist has been to catch some transient expression, to which all else had to be sacrificed.

Comparing these photographs with those exhibited last year in Paris, whilst in some points of technical manipulation they are considerably behind many of the Russians, French, and Germans, yet for masterly and artistic feeling and treatment they are consistently before all in Europe. In a word, they are works of Art, and contain many highly original thoughts. Take an example of one that is full of true pathos, called 'Night in Town,' where a homeless little Arab of the streets is passing the cold wet hours on a door-step; or 'Dark without, but light within,' where a blind fiddler constrains us to feel a grief that almost makes us glad. Or, as examples among many that are full of rich humour, we may point to 'Day in Town,' companion to the 'Night,' where the same small urchin is pursuing his daily avocation of standing on his head three times for a half-penny, and 'Family Likeness,' where a little girl dressed *a la* great-grandmamma sends to us out of the picture a perfect volley of sunshine. Mr. Rejlander excels and evidently delights in depicting the ways and manners of children, and he seems able to catch them at very pleasant moments. What can be more charming in every way than one little child, that is here marked 'Daughter of Lord Viscount Hawarden?'

Of the portraits we would select those of Tennyson, the Earl of Warwick, the Bishop of Llandaff, and the author of "Philip van Artevelde," as examples where great thoughtful heads are treated in a broad way worthy of the originals.

Some of these photographs have been taken slightly out of focus and in that *épervé* manner which Mrs. Cameron has of late brought to a high state of perfection; and we are sometimes astonished to find ourselves contemplating what at first sight would seem to be copies taken from masters of the Venetian and other early schools, a Georgione or Bronzino.

And there is also here a series of female heads and half-lengths which we will not attempt to describe. Suffice to say that they are most beautiful, and are treated with great variety of posture. Here the upward glance of one pure young face reminds us of one of Guido's saints; here an exquisite profile of Italian type is

turning away with downcast looks of maiden meditation. This last-mentioned head, taken as 'Salome,' and in many ways, is one of the most beautiful we ever remember to have seen, and wears the special charm of being apparently unconscious of its own loveliness.

Mr. Rejlander has been very fortunate to obtain models of such rare beauty. He evidently knows how to appreciate them, and we cannot but hope that those ladies who possess beauty in a land where this quality is shared in largely unfair proportion, may permit him to transmit their sweet smiles down to posterity. As an Art-leader amongst photographers of the present day, he has important work before him, whilst the true artist's mission is not only to charm and please, but by his art to teach and elevate those around him, and raise them into a higher and purer atmosphere. We hear that Mr. Rejlander's avowed object and intention is to produce what may prove useful as studies to younger artists. There may sometimes, perhaps, be instances (*e.g.* the folds of drapery) where such assistance as he can give might prove of great help; but we are far from recommending any who would hereafter produce works that shall live, to lean for assistance in any way upon photographic studies, or upon aught else than originals. The result of such dependence would soon prove fatal to real progress; and every artist must not only be able to see Nature and feel Nature, but must have perseverance to go hand in hand with and study Nature.

But whether they prove valuable for such a purpose or not, these sun-pictures by Mr. Rejlander will surprise and delight all who see them. They are not yet very generally known, nor are they easily to be obtained, the only place where they are exposed for sale being Sams's well-known window at the lower end of St. James's Street.

## THE O'CONNELL MONUMENT.

BY J. H. FOLEY, R.A.

TARDY as may have appeared the recognition, by Ireland, of O'Connell's labours in the cause of Roman Catholic Emancipation, the delay is more than expiated in the promise of this work. Herein reality surpasses expectation, for though the exceptional interest of the occasion justified the anticipation of a result wherein the artist would be found to have outdone all his previous efforts, the promoters of the movement were but little prepared for the grandeur realised in the sketch-model now just exhibited in Dublin.

In the belief that the memorial was projected as an enduring record of a people's gratitude for the boon of civil and religious liberty obtained for Ireland by O'Connell's labours in the "Emancipation" Act, the artist has framed his design, which, triumphal in character, comprises three principal parts, each bearing its separate signification, but all uniting in the expression of one common purpose, viz.: 1st. The personal representation of "the Liberator," in the figure of O'Connell, surmounting the whole; 2. The general theme of his labours, Emancipation, in the circular alto-relief round the pedestal; 3rd. The qualities of Mind and Power exemplified in that achievement, by the four winged victories of Patriotism, Fidelity, Courage, and Eloquence, at the base.

In general form the composition is pyramidal, gradually approaching its apex by a variety of parts beautiful in proportion and outline. The four figures of Victory are thus distinguished: Victory, by *Patriotism*, bears a sword and shield, as though prepared to defend her native land; Victory, by *Fidelity*, has seated at her side an Irish wolf-dog, and holds in her hand a compass, denoting she is constant to her cause "as the faithful needle to the pole;" Victory, by *Courage*, is represented as strangling a serpent, her left hand resting upon the *fascæ*, symbolising Power by Unity; Victory, by *Eloquence*, as appealing to Reason and Judgment on the theme she holds in her hand.

At the angles of the base are placed pedestals supporting the figures of Victory above named, decorated with wreaths of shamrock and laurel.

Between these rises a substructure, the plan of which is of the form of an ancient Irish cross. In the divisions of the circle are inserted shields bearing the arms of the Four Provinces. Above this substructure rises the pedestal, encircled by figures representing all classes, from the poor to the peasant, as hastening from every part of the sea-girt isle (typified by the wave-pattern surrounding the plinth) to hear proclaimed their newly-attained religious freedom.

In the front—her hair wreathed with shamrocks, her harp beside her, and the chains which hitherto bound her lying broken at her feet—stands the figure of Erin. In her left hand she holds the Emancipation Act, whilst with her right she points upward to O'Connell as her Champion and Deliverer. To the right is a group of ecclesiastics, the principal of whom—a Bishop—is directing the attention of some students to the privileges contained in the Act she presents to the assembled nation. Immediately following are the Poet and Historian, the Artist, and the Musician with score in hand: "Oh! where's the slave so lowly?" Next appears the Artisan, succeeded by the Soldier, and the Sailor. To the left a group of peasants eagerly press forward to obtain a sight of the charter of their liberties. Next, as representing Trade, Commerce, and Municipal Authority, follows the Lord Mayor. Law and Order find their exponent in the Counsellor, and Science in the Philosopher and Physician. Completing the circle stand the Peer and Statesman engaged in earnest converse on the future influence of the Act, civil and religious. Numerous other figures are seen in the background, suggestive of the interest excited by the success of the cause for which O'Connell had so long and so successfully laboured. The cap of the pedestal is enriched by a wreath of shamrocks, leaf and flower alternately.

Crowning the composition is the figure of O'Connell, whom it is proposed to represent as he appeared about the time of the passing of the Emancipation Act, and habited in the cloak by which he was so well known. In his right hand he holds a roll of papers, the left resting in the breast of his buttoned coat.

The figures in the circular relief are types of their various classes, and arranged with the most masterly skill. Allegory is not employed. The interest of the work centres itself in the fact that all the personages there introduced are transcripts of modern life and character. But among the difficulties besetting the treatment of an heroic portrait-statue of a man recently among us is, that while certain aspects of physique may require a degree of idealisation in keeping with the elevated purport of the design, he is yet so familiarly remembered as to forbid the diminution of individuality in the exhibition of the characteristic ideal which artistic license not infrequently demands. In this respect the figure of "the Liberator" is strikingly successful. It is that of O'Connell as seen at his best, and though in costume as we ourselves knew him, yet removed from the commonplace of ordinary life by the air and bearing of a dauntless leader. Dublin is to be envied the possession of such a monument.

It will be a solemn reproof to the advocates of physical force, and an awful warning to those who demand not a separate Parliament, but severance from England. It was fitting that this work should have been entrusted to Mr. Foley, as the statue of Burke and Goldsmith were; he is placed by universal accord at the head of British sculptors; it is not too much to say he is the first sculptor of Europe. There is no artist in England more respected or more honoured, none who can count more ardent admirers or more loving friends, and Mr. Foley is an Irishman.

#### PICTURE SALES.

THE sale of pictures, drawings, and engravings, in the possession of the late Mr. J. C. Grundy, of Manchester, at the time of his death, took place at the Free Trade Hall in that city in November last. The collection was so extensive as to occupy the auctioneers, Messrs. Christie,

Manson, & Co., eighteen days in disposing of it. The following are noted as among the principal works:—*Drawings*,—four beautiful examples of D. Cox,—"Rhyl Sands," 150 gs.; "The Trout Stream," 140 gs.; "The Magpies," 101 gs.; and a view in Windsor Park, entitled, "The Queen! the Queen!" 177 gs.; "The Grand Horloge, Rouen," S. Prout, 240 gs.; "Florence," J. M. W. Turner, R.A., engraved in the "Keepsake," 240 gs.; "The Artist's Studio," and "Interior of the Centre Transept of the Great Exhibition of 1851," both by L. Haghe, 180 gs.; "Edinburgh from the Castle," D. Roberts, R.A., 95 gs.; "Drover going South with Cattle and Sheep," F. Tayler, 155 gs.; "Landscape," a fine drawing by Copley Fielding, 180 gs.; "Interior of the Lady Chapel, St. Pierre, Caen," and "St. Pierre, Caen," both by S. Prout, 225 gs.; "Bassenthwaite Water, Langdale Pikes, with Helvellyn in the distance," a grand drawing by E. Duncan, 190 gs.; "Ratisbon Cathedral," S. Prout, 105 gs.; "The Young Shaver," W. Hunt, 165 gs.; "The Fountain at Prague," S. Prout, 115 gs.; "A Forest Scene," with Ravenswood and Lucy Ashton, from the *Bride of Lammermoor*, G. Cattemore, 185 gs.; "The Life-Boat off the Scilly Isles," E. Duncan, 150 gs. *Oil-paintings*:—"Rough Water, with Vessels, &c." C. Stanfield, R.A.; 106 gs.; "Bolton Abbey," and "Landscape, with a Windmill," both by D. Cox, 195 gs.

The collection of paintings and water-colour drawings, &c., the property of Messrs. Lloyd, Brothers, was recently sold by Messrs. Southgate and Co., in consequence of a dissolution of partnership. Of the former may be specially noticed—"Feeding the Calves," R. Ansdell, A.R.A., 150 gs. (*Virtue*); "The Lottery Ticket," J. T. Lucas, 105 gs. (*Tee*); "Nora Creina," W. P. Frith, R.A., 150 gs. (*Holmes*); "Going to the Party," J. C. Horsley, R.A., 105 gs. (*Hooper*); "The Butterfly," H. Le Jeune, A.R.A., 140 gs. (*Webb*); "The Halt at the Convent," J. R. Herbert, R.A., 240 gs. (*Wester*); "What d'ye lack, Madame?" J. Pettie, 100 gs. (*Peeley*); "Honfleur Pier," J. Webb, 105 gs. (*Roberts*); "Louis II. at Amboise," Jacquelin, 110 gs. (*Souter*); "Loch Katrine," T. Creswick, 130 gs. (*Fitzpatrick*); "Arabs Tethering a Horse," H. Vernet, 120 gs. (*Holmes*); "The Four Seasons," W. Hopkins, 350 gs. (*Webb*); "Amy Robsart and the Earl of Leicester," the picture by E. M. Ward, R.A., exhibited at the Royal Academy in 1866, 470 gs. (*Holmes*); "Reading the Bible," J. Phillip, R.A., 210 gs. (*Patry*); "Cottage Interior, near Galway," F. Goodall, R.A., 105 gs. (*Webb*); "Punch in the Country," C. J. Lewis, 150 gs. (*Webb*); "The Cottager's Saturday Night," A. Johnstone, 230 gs.; "Cattle and Sheep," P. Verboeckhoven, 105 gs. (*Webb*); "Morning Prayer," Trayer, 100 gs. (*Holmes*); "Charity," P. Delaroche, 175 gs. (*Holmes*). The water-colour drawings included—"Salvator Rosa among the Robbers," G. Cattemore, 130 gs. (*Holmes*); "View in North Wales," C. Fielding, 200 gs. (*Holmes*); "Landscape," with a bridge, D. Cox, 100 gs. (*Holmes*). The whole realised upwards of £10,250.

#### ART IN CONTINENTAL STATES.

**NEW YORK.**—Leutze is hard at work in his studio with an old Düsseldorf pupil, W. D. Washington, an artist of reputation, and painter of the popular picture of "Jackson at Winchester."—Knoedler's gallery has received several new pictures from Europe by German, Flemish, and French artists; some of them of note: and the gallery of Mr. Schaus also shows some recent acquisitions from Europe.—L. Thompson has nearly completed a colossal model bust of the poet W. C. Bryant. It is to be cast in bronze, and placed on a granite column in Central Park. The work is a gift from a gentleman of New York.

**CANADA.**—A handsome sculpture group from the chisel of Mr. John Steel, R.S.A., has recently been placed in the tympanum of the pediment of the Bank of Montreal. The work is comprised of several symbolical figures, all of which are bold and striking; the compositions good and appropriate in design for a commercial institution.

#### MINOR TOPICS OF THE MONTH.

**NATIONAL PORTRAIT GALLERY.**—A portrait of Sir Walter Scott, and also one of the Duke of Suffolk, the father of Lady Jane Grey, have been added to the National Portrait Collection. The former is an extremely simple and unassuming work, in which identity has been more studied than graceful effect. Sir Walter is represented as sitting in a chair, on the arms of which his hands are resting. Comparing it with Chantrey's bust in the vestibule of the National Gallery, it seems to have been painted at a period subsequent to the execution of the bust. The latter is vigorous, thoughtful, inquisitive, while the features of the other, although animated, bespeak desire of rest after a season of labour. The portrait of the Duke of Suffolk is, for want of space, hung so high that it is impossible to examine it. If it be not the original by Gerard, it is a replica or a copy of that portrait, and is characterised by that gallant bearing by which it was so much the ambition of the artists of the time to distinguish their sitters. It is painted on panel, and was in very bad condition when it came into the possession of the trustees. The dress is a velvet berret with a plume of white feathers, worn jauntily on one side of the head, a richly quilted and laced doublet, over which is thrown apparently a dark short velvet mantle with wide sleeves and a broad edging of fur, and over the whole a gold collar, whence, in front, depends a George. This nobleman is only memorable as having been the father of that distinguished example of universal excellence, Lady Jane Grey. He was executed in 1554 on account of his intrigues to secure the crown for his daughter. As soon as a suitable abiding-place is prepared for this Collection, it is understood that it will be increased by many donations, which are only now withheld in consequence of the insufficiency of space for their reception. It is at present understood that this institution will form a separate department of the National Gallery. If this be the destination of the portraits, it is to be hoped that sufficient room will be allowed for the proper exhibition of the works, so many of which are now invisible.

**ANATOMICAL LECTURES FOR LADY STUDENTS.**—A series of lectures is now being delivered by Mr. J. W. Walton at the Female School of Art, 43, Queen's Square, Bloomsbury. On the evening of Saturday, the 28th of November, the particular subject was the bones of the foot, the forms and offices of which the lecturer described in detail in a manner very distinct, and in connection with the superposed muscles and ligaments. Mr. Walton prefaced his lecture by anecdotes of painters remarkable for their early devotion to their Art, and instanced their subsequent success as the result of earnest labour. He insisted on a knowledge of anatomy as indispensable to Art-education, and was fully prepared with drawings, paintings, skeletons, and all the equipage for the most perfect and lucid illustration of his lectures. We cannot pass, without remark, the large paintings (executed by himself) by the aid of which the lecturer sets forth and explains the muscular system. They are the most perfect anatomical studies we have ever seen in any School of Art, English or Foreign. The great advantage enjoyed by Mr. Walton over other anatomical lecturers who address themselves to artists arises from his having studied medicine in early life, and having become subsequently

an accomplished artist. These lectures are delivered to an audience of about a hundred and twenty ladies, a novelty in the Art-studentship of the English school; and so earnest is the teacher in his work that not only are the lectures gratuitous to the institution, but he offers several prizes of five pounds each for the best essays and studies in certain departments. To Miss Gann, the lady-principal, all praise is due for the manner in which the school is conducted, and the success which has attended it under her direction.

**EXHIBITION PURCHASES.**—The grant of public money seems to have been doled out by the Treasury with the extreme of niggardly grudging. In reply to a question from Mr. Layard, Lord Robert Montagu said that "as the House had decided that the money to be expended should be only the savings, and the savings amounting to only £4,775, the expenditure would necessarily be restricted to that sum." No doubt his lordship is aware that four-fifths of "that sum" has been paid, or is to be paid, for a single article—the cabinet of Fouldinois; and that purchases have been made to the extent of probably £20,000. It will be disgraceful to our Government and disastrous for our country if these contracts be ignored, for the works selected are good, useful, and emphatically instructive; and in this matter, at least, Mr. Cole has proved himself a valuable public servant. He is, unhappily, unpopular; hence the want of confidence in his arrangements and engagements. If the worst came to the worst, we believe the articles he selected from the Paris Exhibition will readily find purchasers in England: that, indeed, a dealer might be found to take them all "off his hands" at cost price: but in what a discreditable position would that place England!

**THE ART-UNION OF LONDON.**—Instead of manifesting weakness in its age (the society is more than thirty years old), the Art-Union supplies evidence of increased strength. The latest issue is the best: the engraving of the play scene in *Hamlet* from the famous picture by MacLise in the Vernon Gallery is a truly great national work: a work that in any other country would receive the profitable patronage of Government. It is of large size, as it ought to have been, for in very many drawing-rooms it will be accorded the place of honour, to which it is eminently entitled. The engraver, Mr. Sharpe, has done his duty: it was a task of magnitude, but one which we may imagine he loved: he has given a satisfactory rendering of the greatest of our British painters in, perhaps, his best work: and that is saying much. The Art-Union of London has thus conferred a boon on the public as well as on all artists and Art-lovers, largely augmenting the debt which the kingdom and all its dependencies owe the society.—The council is about to produce a reduced copy in bronze of the Nelson column, lions, &c., complete. Mr. W. F. Woodington, who executed two of the high relief panels of the column, has made a very faithful reduction on a scale of one-seventh of an inch to the foot.

**THE WELLINGTON MONUMENT.**—Some of our contemporaries report that this work, which Mr. Stevens has had in hand for ten or twelve years, will shortly be ready for public exhibition. Speaking for ourselves, and no doubt for the public generally, we may remark that we shall only be too glad of the opportunity of inspecting it. But we do not believe there is a word of truth in the announcement. The whole

affair is a scandal to the nation, and it is marvellous that it has not long since become thoroughly investigated by Parliament. In no other country in the world would such a matter be allowed to slumber year after year without great efforts being made to bring it to an issue.

**THE ECOLE CENTRALE D'ARCHITECTURE** of Paris gave a dinner to Mr. Henry Cole and other officers of the Department of Science and Art, on the eve of their quitting the capital and terminating their work at the Exhibition. Mr. Cole informed the meeting (such of them, that is to say, "who read the Bible") that "no man is a prophet in his own country," and he added that in England the South Kensington Museum has "had to fight for its existence." That we deny altogether; the assertion is not in any sense correct; Parliament, which may be considered to mean England, annually grants an enormous amount of public money for its maintenance. Let Mr. Cole compare that sum with the sum allotted by France to the support of the Art-schools of Paris. Neither is it just to say that an *ignorant* public flock with pleasure through its galleries. It is at once irrational and unjust to describe the institution as unpopular because the chief director is unpopular. We protest against being thus humbled as a nation in the presence of many men of letters and manufacturers of eminence who were present on the occasion to which we refer.

**ST. MARTIN'S SCHOOL OF ART.**—The prizes awarded to the successful competitors at the last examination were presented by Mr. A. J. Beresford-Hope, M.P., in the last month. The prizes were eighteen in number; one of the students, Mr. H. Johnson, was the winner of one of the ten gold medals annually awarded by the Department of Science and Art. The same gentleman had received on the previous evening a silver medal at the Royal Academy: both were for drawings from the antique.

**FEMALE SCHOOL OF ART.**—The distribution of prizes to the students in this school took place on the 14th of December, when Sir Francis Grant, P.R.A., presided. The ceremony was fixed too late in the month for us to do more than report it. We may give some particulars in our next number.

**ART IN THE "CITY."**—The sum of £2,800 is to be expended in decorating the Egyptian Hall and the saloon in the Mansion House, a subject to which we made reference a short time ago.—At a somewhat recent meeting of the Court of Common Council the sum of 300 guineas was voted to Mr. Melville as a recompense for having painted a large picture of the Presentation of the Freedom of the City of London to the Prince of Wales, a work which the Corporation declined to purchase. The picture was, we believe, painted by the artist on his own responsibility, and however much Mr. Melville may regret it has not been accepted, he must acknowledge that he has been met in a liberal spirit under the circumstances.

**MR. LOUGH HAS COMPLETED** a monumental tomb in memory of the first Lord and Lady Sudeley. It is intended to be deposited at Toddington, the family demesne, in Gloucestershire, where a chapel is, we believe, now in progress of erection for its reception. It is plain, save that the sides and ends are ornamented with Gothic tracery in relief, the principal spaces in which are occupied by the family shields, which form an heraldic pedigree from the Conquest to the present time. The figures

are recumbent, having draperies of antique simplicity, with more than antique finish in the modelling and carving. The tomb is of Sicilian marble, the tender grey of which greatly enhances the spotless white of the statuary marble figures. At the corners are four guardian angels; and two evangelists stand grouped on each side. It is not too much to say that the purity of taste shown in this composition places it, as a production of merit, far beyond anything of its class we have recently seen, and causes regret that sculptors are not more frequently consulted in such works, which so seldom, from the hands of a mason, make any impression. The same artist has also produced a statue of much beauty and originality—a suggestion from Miss Landen's poem, "The Lost Pleiad." The point chosen is that immediately preceding her death. She has removed her crown, and is in the act of dropping it into the water: being presented to us the instant before the catastrophe.

"She sinks by that lone wave—'tis past;  
There the lost Pleiad breathed her last."

The subject is one of immense difficulty. In nineteen essays out of twenty it might have fallen flat under prosaic treatment. It might not have occurred to any other artist to place the Pleiad descending on a sphere belted with a zone bearing the Hours.

**F.S.A.**—Some time ago we drew attention to the fact that several members of the Society of Arts were in the habit of affixing to their names the letters F.S.A., a distinction limited to the Society of Antiquaries. A correspondence has taken place between the secretaries of the two societies, and Mr. Le Neve Foster has very rightly informed members of the Society of Arts that "neither by the charter, by the bye-laws, nor by custom, is there any authority for their placing the letters 'F.S.A.' after their names."

**ARCHITECTURAL IRON-WORK.**—Judging from a very large wood-engraving now before us, the St. Pancras Station of the Midland Railway will be one of the most imposing structures of its kind in the country. The iron-work of the roofing shows a greater span than any yet erected, is very elaborate, and very beautiful in its general effect. The roof springs from the platform level, which is enclosed within a high wall of brickwork, pierced with lofty windows of Gothic form. The architect of the station buildings, and of the adjoining hotel to be erected, is Mr. G. G. Scott, R.A. The wood-engraving that has called forth this notice is admirably executed by Mr. J. F. Rimbault, who has also engraved another large and fine woodcut of the stupendous suspension bridge over the river Ohio, at Cincinnati, U.S. Both were executed for, and are published in, the journal called *Engineering*.

**CERAMIC AND CRYSTAL PALACE ART-UNION.**—This society continues to progress in public favour; its issues, always good, have recently improved, until one is excited to wonder how examples of ceramic art so very beautiful can be supplied to subscribers of a guinea—supplied at the time of subscribing with the subsequent chance of a "prize" of value at the "drawing," which takes place in the July of the year. The council by whom its proceedings are controlled, and in a manner directed, consists of gentlemen in high repute—artists and men of letters as well as men of rank; and it is but reasonable to suppose that their judgment and taste have influenced the management. Certainly the public is

well served by this society, and we cannot doubt that it has had its share in augmenting the improvements to which ceramic Art has been of late years subjected in England, for the possession of one good thing invariably prompts a desire to procure another and a better. The offices are now in Castle Street, Regent Street, not far from the "Polytechnic." Those who desire to subscribe will be able to select from a score of objects, statuettes and busts in parian (from models by Gibson, Bailey, Durham, Noble, Marshall, and other sculptors), vases, flower-baskets, candlesticks, inkstands, tazze, Wedgwood plates—indeed, nearly all the varieties of the art for the drawing-room and the boudoir, the latest issues of the society being unquestionably the best. Our readers will thank us for directing their attention to it.

MR. W. C. AITKEN, whose name is honourably associated with much of Art-progress in Birmingham, has presented to the Council of the Birmingham Chamber of Commerce a Report on the International Exhibition, confining himself chiefly to subjects especially interesting to the manufacturers of that town. It is a very valuable and instructive document; clear, succinct, and always to the point; the production of a sound, inquiring, and observant mind. It cannot fail to be useful to all classes of workers in the great capital of the midland counties. We regret we have no space for extracts; for we might select passages that would teach thousands besides those of Birmingham.

A BUST of the late distinguished surgeon, Sir William Lawrence, has been added to the collection of professional celebrities which ornaments the apartments of the Royal College of Surgeons. Mr. Weekes, R.A., is the sculptor.

A NEW TEA-SERVICE.—Few things in ceramic Art have been found more difficult than the introduction of novelties into tea-services—the indispensable necessities of every household. It has been tried again and again in France to produce "something new," and in England the number of attempts amounts to many thousands. They have, all, or nearly all, some radical defect. A decided "hit" has recently been made by Messrs. Pallatt and Co., of Upper Baker Street. They have issued a service very simple, though very graceful, in ornamentation, and in form also; but it is in the form the novelty consists. The shape of the cup is what is technically called "the frustum of a cone." The base of the cone is inverted, and is about 3 inches in diameter, whilst the lower circle is nearly 1½ inches in diameter. If the cone were completed, it would be 8 inches in length. Thus the shape is that of two circles joined, the upper circle being the larger. The cup rests in a hollow in the saucer, and is thus held firmly, none of that disagreeable slipping being possible which sometimes produces disastrous effects when a full cup is handed by an awkward servant, and the precaution has not been taken of wetting the saucer. There can be no doubt that this "new tea-service" will be generally adopted as an obvious improvement upon all the many "inventions" that have gone before it.

PHOTOGRAPHS OF THE HOLY LAND.—We have had frequent occasion to refer to the landscape photographs of Mr. Frank M. Good, of the Minories, as among the best of the class. He has recently issued a series of very deep interest—exceeding a hundred in number—being views in Egypt, Syria, and the Holy Land; places consecrated by the oldest and the grandest of

all histories. There is scarcely one in the collection that is not associated with some event commemorated in the Old Testament or the New. The scenes here pictured have been described a thousand times since the Bible was printed, yet they are as fresh, as interesting, and as exciting as if for the first time placed before us: nor can we see them too often. To the enterprise and perseverance of Mr. Good we owe much; the difficulties he had to encounter must have been many and great; he has triumphed over them all, presenting to us a series admirable as mere stereoscopic photographs, but of rare value as accurate "portraits" of a hundred places, every one of which is fruitful of thought, reflection, and gratitude.

MR. CREMER, who has obtained a notoriety approaching fame, as the English maker, and vendor of foreign toys, has had an exhibition for the special behoof of the future and rising generation, at his establishment in Regent Street. He exhibits only "toys," but they are often toys that may be described as works of Art, for the models are frequently so good and true that they may be placed before the young as teachers of drawing, without dread that they who copy them will be led wrong. The best of them are imported from Germany, others are the produce of France, but Mr. Cremer himself makes many that may compare with those of any other country and lose nothing by the comparison. Our space, this month, is too limited to do the subject justice: we may recur to it hereafter. The little ones, by whom the Christmas show has been visited, have had a delicious treat, and have no doubt loaded themselves with treasures, at no great cost of pocket money. They found tens of thousands to select from—dolls of all conceivable kinds, "games" by dozens; in short, every imaginable "material" to teach and to delight, to give lessons often and to produce pleasure always.

DR. SALVIATI, OF VENICE, has now established in St. James's Street a spacious gallery richly stored with collections of his various productions in mosaic and Venetian glass, to which we desire to direct the attention of all lovers of these beautiful and most important works of Art and Art manufacture. A company having been formed in London for carrying out on a large scale the designs and processes of Dr. Salviati, he is now enabled to undertake and execute works of the greatest magnitude and of every variety, as well as the more minute and delicate objects, which rival the finest productions of the early Arts of Venice. The works are all executed at Murano, under the personal direction of Dr. Salviati.

THE COMMITTEE OF COUNCIL ON EDUCATION has, it is stated, a project under consideration for the establishment of museums of patterns used in manufactures, for the purpose of improving the technical knowledge of employers and workmen. The subject has long attracted the attention of those interested in the arts of manufacturing design, and it is hoped that some practical results may at length spring from the action of Government.

HEER BRUCKMANN, the renowned Art-publisher of Munich, whose works are well-known and highly estimated in every country of Europe, has formed a branch establishment in London at 352, Strand. His leading issues are the works of Kaulbach in line engravings and in photography, and an edition of the works of the great master will appear, with letterpress by Mr. G. H. Lewes. In due course this production will pass under review.

## REVIEWS.

CONTEMPORARY FRENCH PAINTERS. An Essay by PHILIP GILBERT HAMERTON, Author of "A Painter's Camp." With Sixteen Photographic Illustrations. Published by SEELEY, JACKSON, AND HALLIDAY. London.

Mr. Hamerton, as the pages of our journal have testified in times not long past, has notions about Art which others who cannot see with his eyes are unable to comprehend. He acknowledges this himself in the very first page, after the title, of the book now before us, which is dedicated, somewhat querulously as it seems, to Mr. Woodward, editor of the defunct *Fine Arts Quarterly Review*, "who trusted the author as a critic when few else did." It is, however, quite possible that what is here complained of is due to Mr. Hamerton's peculiar views respecting Art—landscape-painting especially, for it is in this field that he labours, more as an amateur than professionally. Be this as it may, he is a writer whose opinions are worth recording, and should not be unheeded altogether, though men may be found who differ from them and are unwilling to accept them as truths.

We have sufficient evidence of the value of his criticisms in much of what he says of most of the modern French painters whose names are brought forward in this book, wherein it is stated that he "has endeavoured to disengage himself as much as possible from national partisanship, and to understand the aims of French artists, by temporarily entering into the spirit of their various enterprises." Thanks to International exhibitions and annual exhibitions of foreign pictures in London, the British public is becoming every year more and more acquainted with the works of the best continental schools, and has learned to appreciate, if not to understand, them quite as well as they do those of our own country. The classicism of Gérôme and Ingres may be less attractive to our national tastes than the *genre* of Meissonier and Frère, or the herds and flocks of Rosa Bonheur, but that is because we are more familiar, as it were, with the life of the latter than with that of the former; and what is, or seems to be, best known to us is that which receives our best sympathies.

Of the whole school of quite modern French painters, sixteen names come under the notice of Mr. Hamerton: these include the majority of those who may be considered its chiefs:—Ingres, Delaroche, Ary Scheffer, H. Vernet, Decamps, Gérôme, E. Frère, Protas, Meissonier, Rosa Bonheur, Troyon; the others are of less note. He takes liberal, comprehensive, and oftentimes a just view—regarded in the light of our own—of the works of these painters. His "talk" about French artists, as he calls the biographical and critical sketches—and the term is not inappropriate, for he writes in an easy, unprofessional style, which cannot fail to attract others than those who feel special interest in Art-matters—contains much that shows his opinions to be the result of careful study, joined with an intelligent recognition both of the merits and the defects which are discernible by every critic of all foreign Art who is not biased by national prejudices, either on one side or the other.

The great demand on our limited "review" space at this particular period precludes our giving such attention to this book as we should otherwise have done. But as its author holds out some expectation of continuing the subject at a future time, it may afford us the opportunity of making amends for present shortcomings. One word about the photographic illustrations; they are excellent though small, and of well-selected subjects. Indeed, as copies of some of the best pictures of the school of France, they are of deep and instructive interest, and are admirable as examples of photographic art.

PICTURES IN TYROL AND ELSEWHERE. Published by LONGMANS & CO., London. This is a very pleasant book—pleasant to read—but exceedingly so to those who examine the

many sketchy pictures it contains. They are slight etchings, full of character, with a good mixture of fun, with occasional glimpses of quaint buildings and magnificent scenery. No doubt an "amateur" has produced them, but they are capital examples of Art, well applied, for they not only gratify but instruct. A most agreeable fellow-traveller the author and artist must have been; with close and sound, yet generous observation, obviously always in good humour with all he heard and saw, never snarling or sneering with either pencil or pen.

**EXPOSITIONS OF RAPHAEL'S BIBLE.** By the Author of "Expositions of Raphael's Cartoons." Illustrated with Photographs by DUNMORE. Published by A. MIALL, London.

In the Loggia of the Vatican at Rome is a series of fifty-two paintings in fresco, which bears the name of "Raphael's Bible," the whole of the subjects being taken from Scripture. These pictures the Rev. R. H. Smith has undertaken to describe and elucidate, in the same way as he did two previous books which have passed through our hands, "Expositions of Raphael's Cartoons," and "Expositions of Great Pictures." Both from artistic and religious points of view, Mr. Smith shows himself well qualified for his self-imposed task. We find him, in this new series of "Expositions," handling his subjects with taste and critical acumen as regards the pictures themselves, no less than with thoughtful, sensible, and impressive comment on the sacred histories wherein each is founded. Assuming that Raphael was only the designer of the frescoes, which were left to his pupils to carry out under the supervision of Giulio Romano, it is astonishing, when we consider the age in which the great master lived, and the peculiar circumstances that marked his short career, how varied and extensive was his knowledge of Scripture, not alone of what may be termed its leading historical incidents, but also of the minutest details connected with them. Mr. Smith's analysis of these and other compositions bears evidence of it; and when his remarks are supplemented by, or incorporated with, these explanations, we have a result of intelligent interpretation and comment most pleasant and profitable to read. As illustrations there are charming little photographs of twelve of the most striking and popular subjects. Such a book can scarcely fail of finding admirers; in every way it is well "produced."

**WOODLAND AND WILD : A SELECTION OF DESCRIPTIVE POETRY.** With Engravings on Wood and Steel. Published by SEELEY, JACKSON, AND HALLIDAY, London.

This is beyond question the best book of the season—a season, however, by no means fertile of good things. The gracefully bound volume is full of beautiful poems from the great authors of England and America. They are well selected, and are to be valued, not only for the lessons they convey, but as examples of the style of the several poets. It is profusely illustrated, and very admirable the engravings are. One marvels how it is possible for such a book to "pay." There are a dozen on steel, all *apropos* to the subjects quoted. They are chiefly from French designers, and represent birds and animals in corresponding landscapes. The woodcuts, also, are of great excellence. Of these there are some fifty or sixty, scattered among, or heading, the poems. Altogether it is the Art-and-literature production of the year that we should most earnestly recommend to young friends, though not to the young only.

**THE FABLES OF AESOP:** with Illustrations by HENRY L. STEPHENS. Lithographed by JULIUS BIEN. New York: SCRIBNER & CO. London: SAMPSON LOW & CO.

England has, this year, supplied us with no book so entirely good as this, which we receive from America. Our old friends are introduced to us in new and very attractive garbs. Sixty of the fables are illustrated by lithographs, so excellent as to rival wood, or even line,

engravings. The animals are all represented as human beings, in so far as dresses, attitudes, and expression go: it would be difficult to convey an idea of their exquisite point and humour, which, though sometimes approaching the burlesque, never border on indecency. Take any of them at random. Here is the cock, a courtier addressing two lady hens, and pointing to the jewel, of no value compared with that of a single grain of barley; here are the city mouse and the mouse of the country, scared at their feast by the bark of the house-dog; here is the fox bearing the torch to burn the eagles' nest. In short, there is no one of these illustrations that does not exhibit genius of the highest order. The book might warrant a very long descriptive review, which unfortunately, this month, we cannot give it.

**THE LEGENDARY BALLADS OF ENGLAND AND SCOTLAND.** Compiled and Edited by JOHN S. ROBERTS. With Wood-Engravings. Published by WARNE & CO., London.

This volume consists of more than 600 pages, and contains nearly all the ballads the English reader would care to preserve—from the very oldest to the comparatively modern. It is gracefully "got up," in binding, printing, and in "adornments," and the editor has obviously given matured thought to the subject; the collection is of great value therefore, and will be indispensable as a text-book. The engravings are—some good—some indifferent; but, as an Art-work, it is not to be compared with "The Book of British Ballads," edited a quarter of a century ago by Mr. S. C. Hall. For that publication wood drawings were made by Ward, Frith, Noel Paton, O'Neill, Egg, Herbert, and many other artists who were then commencing their career, and who have since become foremost men of the age. Moreover, as engravings, they are classed among the best that have ever been produced. Mr. Roberts does not seem acquainted with this now rare volume.

**WORDS OF HOPE AND COMFORT FOR THE SORROWFUL.** Illustrated by MRS. F. MARTIN-DALE. Published by MITCHELL, London.

This volume consists of twenty-four consolatory texts of Scripture in illuminated pages. The texts are well selected; each carries comfort to mind and soul. The designs are "appropriate"; they are excellent examples of chromo-lithography, from drawings of admirable character; they may be classed, indeed, among the very best works of the order. Without being copies, they have much of the feeling conveyed by ancient missals, more free and less conventional, for the accomplished lady has gone to nature for authorities, and her floral groupings are distinguished by careful thought and study. The beautiful volume will, therefore, be a welcome guest in many drawing-rooms, for its own sake as well as for the cause that prompted its publication.

**THE WOMEN OF THE GOSPELS.** With Twelve Photographs. Published by SEELEY, JACKSON, AND HALLIDAY, London.

This is a charming volume, the letterpress being selected from great writers and the photographs from great artists; among the former are Bishops Beveridge, Bull, Latimer, Jeremy Taylor, Hall, Andrewes, and others, with poems by Wesley, Mrs. Hemans, Bishop Mant, and other "famous" poets. The photographs are from celebrated pictures, judiciously chosen, by old and modern masters, Raffaelle, Murillo, and Rembrandt, Ary Scheffer, and Delaroche. They are singularly fine copies in photography of rare and costly engravings. Altogether a more beautiful work, or one better suited as a Christmas offering, we have rarely seen. Though holy in its tone, it is by no means dull, nor is it influenced by any sectarian view; it is a pure Christian gift-book, and will be welcomed by old and young. The mere title is a recommendation; the "makers" of the work are the grand minds and high souls of many ages.

**ABYSSINIA AND ITS PEOPLE; OR, LIFE IN THE LAND OF PRESTER JOHN.** Edited by JOHN CAMDEN HOTTON, Fellow of the Ethnological Society. With a New Map and Eight Coloured Illustrations by MM. VIGNAUD and BARRAT. Published by J. C. HOTTON, London.

Abyssinia and its monarch, King Theodore, have very recently become almost household words among us in every dwelling-place into which a newspaper finds entrance. And now that we are sending a strong military force into that comparatively untravelled, and therefore unknown, region—men whose lives are dear and valuable to thousands of their countrymen and countrywomen—it is well that they who stop at home should know something of the land which our soldiers are invading, and the people with whom they expect to come into collision. For this purpose Mr. Hotton has collected a large mass of evidence from travellers of all nations, from the earliest records to the present time, including Consul Plowden's narrative of Abyssinia from 1852 to 1855, with much besides that bears on the subject historically, topographically, and suggestively as to the expedition now undertaken. The information supplied by these gatherings will interest not a few, and the inference drawn by the compiler from them will tend to reassure the apprehensive against the dangers and disasters to which our fellow-countrymen are generally thought to be subjected. It is a seasonable book, and cannot have been produced without great research and labour, so much does it contain.

**SCOTLAND: HER SONGS AND SCENERY.** Published by A. W. BENNETT, London.

This is a very pretty and a very pleasant volume; it consists of a number of Scottish songs, with photographs of several of the grand or charming scenes they commemorate—such as the Pass of Glencoe, Alloway Kirk, and the Banks of Doon. We may, however, question the judgment that introduced into a book under this title, "A Prayer on the Prospect of Death," and a few others of that character; they seem entirely out of place. Neither was it judicious to give on the title-page a motto from Göthe; moreover, we doubt the propriety of introducing Wordsworth among the poets of Scotland.

**THE STORY WITHOUT AN END.** The Illustrations by E. V. B. Published by SAMPSON LOW & CO., London.

To this "time-honoured" favourite Mr. Sampson Low has done ample justice. Here are fifteen illustrations, printed in colours, from drawings by E. V. B., a lady who is pleased to keep her name secret, but whose merits are very largely appreciated by the public and fully admitted by artists. We may not like these pictures of the wandering child so well as those of our old friend William Harvey; they were charming examples of wood-engraving, in a "style" that unhappily seems going out of fashion; these are brilliant and gay and gaudy, and will, no doubt, be far more popular with the mass. Unquestionably they are marvellous proofs of what may be done in block printing in colours; Messrs. Leighton, the printers, have at length achieved the triumph to which they have been looking forward for years. In other respects also the book is well "got up."

**YOUNG ENGLAND'S ALMANAC, AND NATURALIST'S CALENDAR FOR 1868.** Published by TWEEDIE, London.

The compiler of this almanac is entitled to great credit for his praiseworthy efforts to familiarise the eyes of "Young England" with the interesting productions of their native land during the respective seasons as they roll. We should like to see a copy of it hung up in every schoolroom in the kingdom. Then there would be some hope that the pupils, besides being enriched with a knowledge of the works of man, might have their minds made a mirror to reflect whatever is most lovely in nature.

## JUVENILE LITERATURE FOR 1868.

"1868"—another year! and a pile of juvenile books, as usual, makes our table look gay. It seems as if the young year said to the old, "Most venerable! I follow in your wake, and while the detail of my progress is shrouded from observation, it is certain that I shall dispense sorrow and joys, hopes and fears, smiles and tears, much after the long-ago fashion; I shall do and suffer much as you have done and suffered much. Like you, I begin by supplying both amusing and instructive literature for the young. No one complains of a dearth of proper books for the benefit of the rising generation; everything was done by you to provide what was right and fitting for the youths and maidens of which the future of England will be composed. But, ere you depart, I wish you could explain how it has been that though you evidently desired to keep the young in the *straight path* during their youth, you did all you could to force them into the *crooked* by the influence of most impure literature as they grew older. It seemed as if you rendered them strong and healthy only that the poison you artfully prepared, and called *SENSATIONAL*, might have the greater power to destroy what you taught them in their days of youth and innocence; you trained them that you might untrain them. How was it? But I see; the past disdains explanation. So all I have to do in these early days is to pour out my wealth of prettiness and enjoyment—for the young."

And now to see what this new year brings us. *GRIFFITHS AND FARREN* are earliest in the field, and the first which deserves "honourable mention" is a volume written by one lady and illustrated by another. *CASTLES AND THEIR HEROES*, by Barbara Hutton, the illustrations by Georgiana Bowers, cannot fail to interest and instruct our young friends in the romance as well as the history of our country. Miss Hutton has taken the castles, so to say, "haphazard"—one here and one there—commencing with Wales. She gives a brief description and history of Conway Castle, which Miss Bowers enriches by an effective little picture of the death of Prince Llewellyn, when the friar discovered him in the valley. That is followed by an account of Willesmoteswick, the birthplace of our Christian hero, Ridley, written with heart as well as pen, and displaying more warmth than is to be found in the other details; for instance, the story of the defence of Corfe Castle by the heroic Lady Rankes, is coldly given, yet it might have roused a woman into enthusiasm. The idea of identifying the castles with their heroes is excellent, and, as we have no doubt that the success of this volume will tempt Miss Hutton to produce another series of "Castles and their Heroes," we would suggest that the facts should be given more briefly; there is more history introduced than is necessary, as the object is to send our young friends to history with a desire born of the knowledge of its "heroes." The illustrations do much credit to the artist, though the figure of 'Queen Elizabeth looking from a window at Hampton Court' is ungainly, and deficient in the dignity that was one of her attributes. The volume is "got up" in the best manner.

*GERALD AND HARRY*, by Emily Marryat Morris, is just such a record of adventures by sea and land—one following the other with astounding rapidity—as we expect from the bold, spirited, and adventurous pen of Mrs. Morris. This is the sort of book that boys devour, exclaiming during each pause, "Oh, isn't this fun!" "Oh, by Jove!" "How I should like to have the chance of such a spree!" "What jolly little beggars those Lapps are!" There can be no more acceptable present for a boy than "Gerald and Harry." The drawings are very spirited, and illustrate the story admirably.

*Cousin Trix, and Her Welcome Tales*, will receive as warm a greeting from girls as "Gerald and Harry" will from boys. We were pleased with Georgiana Craik's "Playroom Stories," but this little volume, by her, is better written, and more varied. Miss Craik has been cultivating acquaintance with fairyland; and

Hans Andersen might have been proud to have written "Blue Eyes and Long Tail," as far as it goes, but, like the children on whom the stories hang, we are impatient for the conclusion. The few words about little Mabel are touching from their simplicity, yet we must beg Miss Craik not to mar her pretty tales by a species of half-slang, which children are reproved for indulging in, and which therefore ought to be avoided in children's books. "They called her *Trix for short*" is hardly good English. The eldest of these happy children to whom "Cousin Trix" tells stories is described as "a lank, *gangling*, loose-limbed boy." Now, we understand what it is to be "loose-limbed" and "lank," but we do not understand the meaning of the word "gangling." This may be considered hypercriticism, but it is not so. Some of our modern writers come forth in such slipshod English, and with words not to be found in any dictionary, that unless we stand up for the pure vernacular, the power and grace of our language will only be found in writers already called "old." Give children as much fun and frolic in their books as possible, but give it them in sound, good English. Still, no brighter book can be presented to a little favourite than "Cousin Trix." Miss Craik has that sympathy with the young which gives her the desire as well as the power to interest and amuse them.

*THE LITTLE CHILD'S FABLE Book*. This collection of fables will be a boon in every nursery. The fables are arranged progressively, in words of one, two, and three syllables, and, if we read the page rightly, we see that the illustrations are by a lady (Georgiana Bowers) who has accomplished a task of considerable difficulty, skill, and patience. We recognise many of our best fables in their short coats of one or two syllables, and the artist deserves great credit for preserving their spirit under restricted circumstances. Parents and teachers know that nothing so facilitates a child's progress as the power of reading an amusing story; and if this can be rendered to the little one in one syllable, she will, with increased cheerfulness, enter into two. We recommend the "Little Child's Fable Book" to every nursery.

*THE BOOK OF CATS* is another of Messrs. Griffiths and Farren's pretty books for the festive season. Having had a long and very close intimacy with cats, we can speak positively as to their cleverness, good nature, and lasting attachment to persons. We know an instance of a cat belonging to one of the actors at a London theatre who goes every night to meet her master; and if she cannot accomplish her usual *tryste*, she watches for him somewhere, so that before he arrives "at home" she is rubbing and twirling around his legs; and when he enters and prepares to take his supper, if his slippers are not ready, pounces off for them, brings one at a time, and waits for her master to put them on. Our readers will gather from what we have said that "The Book of Cats" is certain of our good word. But even if we did not cherish pleasant memories of an animal often misunderstood and ill-used, we should welcome it as tending to remove prejudices. Its excellent arrangement and numberless stories will make it a universal favourite with old and young. Mr. Ross has not only written but illustrated his book with quaint conceits, and we recommend it with confidence as a Christmas gift.

*OUR FOUR-FOOTED FRIENDS*, by Mary Howitt (S. PARTRIDGE, Paternoster Row). There is no name more honoured, with the true honour which a faithful worker in literature merits, than that of Mary Howitt. It has been before the public for more than forty years; yet her mind is as fresh and fair—glowing and shining as it does in this pretty Christmas book—as in the first year when "William and Mary Howitt" commenced to

"Climb the hill together."

This good and graceful volume opens with a grave poetic entreaty to the Princess of Wales to train her royal little ones in love and kindness to animals: it is only necessary to look into her Royal Highness's sweet face to know that that request will not be made in vain.

The book is as beautifully got up, and as well illustrated, as the "Animal Sagacity" which Mrs. S. C. Hall produced last Christmas, and will no doubt win the same amount of popularity. Nothing can be more varied, or told with greater freshness, than the various sketches and anecdotes which Mrs. Howitt has garnered so carefully. We have read every line of "Our Four-footed Friends" with as much pleasure as interest, and cannot promise our young readers a greater treat than its perusal.

[Mr. Partridge has sent us a number of *chauffées*, which are better in this form than in their single and simpler dresses. There is the annual volume of *THE BRITISH WORKMAN*, "burly and big," yet actually and spiritually beautiful—a library of what is purely excellent, and a gallery of some of the finest wood engravings that have appeared in England. *THE FRIENDLY VISITOR*, *THE CHILDREN'S FRIEND*, *THE BAND OF HOPE REVIEW*; for the very little ones *THE INFANT'S MAGAZINE*, which is as great a "blessing to mothers" as "Dulby's Carminative," and much healthier, for it will calm without stupefying. Then for our households here is *THE SERVANT'S MAGAZINE*, a valuable little volume for the servants' hall and kitchen. We know that ladies murmur at their servants spending so much time in reading, but give them such books as this, and the time spent in its perusal will be to the mistress's profit, not loss.]

*THE HARVEST OF A QUIET EYE*, Leisure Thoughts for Busy Lives, by the Author of "My Study Chair" (*THE RELIGIOUS TRACT SOCIETY*). "The Harvest of a Quiet Eye" is a Christmas, but not a children's book; there is much that is thoughtful and beautiful in it; and its thoughtfulness and beauty are considerably enhanced by several very charming illustrations by Noel Humphries, Harrison Weir, Wimperis, Pritchett, and Miss Edwards. Altogether, it is one of the purest and most beautiful gift-books of the season.

*THE STORY OF A DIAMOND*. Illustrative of Egyptian Manners and Customs. By Miss M. L. WHATELEY (*THE RELIGIOUS TRACT SOCIETY*). This is an exceedingly attractive and interesting volume, pretty as a story, and very faithful in its descriptions. Miss Whateley, we believe, has been journeying in the East; her mind is strongly imbued with religious truths, and she is anxious to turn every circumstance to the best spiritual account; but Miss Whateley evinces considerable judgment in her manner of dealing with sacred things, and renders them both pleasant and profitable; the observation grows naturally out of the subject without forcing. It is a great art to do this. We hope there may be a continuation of the Diamond Story; indeed, it is more than half promised, and gives us the pleasure of anticipation.

*AUNT LOUISA'S KEEPSAKE*. With twenty-four Illustrations in colours (*FREDERICK WARNE AND CO.*) Here are some exceedingly good prints; large—it may be too large—but they are well drawn and coloured. "Aunt Louis" writes the letterpress with good intention, but her verses are very poor, although there is a good many of them. This is not an age when "doggrel" will "go down" with the young. Many of the little readers to whom the book is addressed might write better.

*NURSERY TALES*, a New Version, by Mrs. VALENTINE (published also by Messrs. WARNE AND CO.), introduces us to some of our very old friends in new dresses. Such stories as *Puss-in-boots*, *Blue-Beard*, and *Sleeping Beauty*, remodelled, are placed pleasantly before us, with sundry clever prints, to give them additional point. The pretty little volume cannot but find a hearty welcome with the young.

[Messrs. WARNE & CO. have published several packs of Christmas Cards for the young; they are at once good and cheap—so good as to be satisfactory to artists as well as the public, and so cheap as to be within the reach of persons of very small means. The firm has issued also some illuminated texts of a more important character; they are charmingly designed and very skilfully printed. Such gifts at Christmas are acceptable to all classes.]



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**COMBINING THE UTILITY OF A VENETIAN BLIND,  
WITH THE SECURITY OF A REVOLVING SHUTTER, AT ONE COST.**



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